MODERN DRAPING

By C. W. KIRSCH

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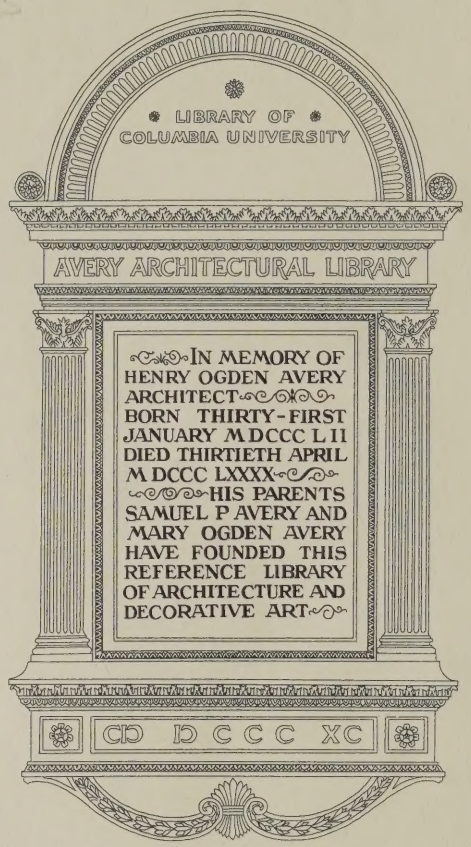

MODERN DRAPING

A Manual of Window and Door Draping Design

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BY

C. W. KIRSCH

STURGIS, MICHIGAN

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A Manual of Window and Door Drapery Design

By C. W. KIRSCH

Published by
KIRSCH MANUFACTURING CO.
STURGIS, MICHIGAN, U.S.A
BRANCHES: OAKLAND, CAL., ST. LOUIS, MO.,
CHICAGO, ILLS.

CANADA: WOODSTOCK, ONT.

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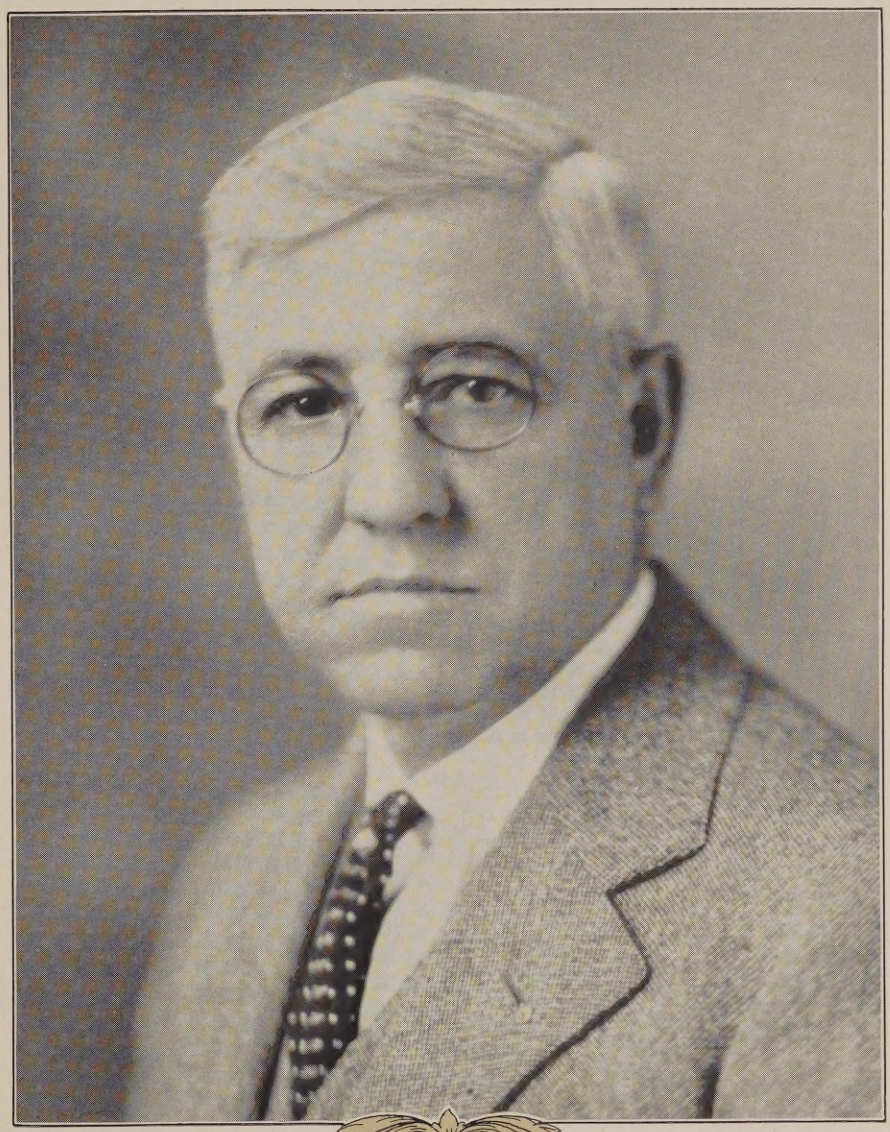

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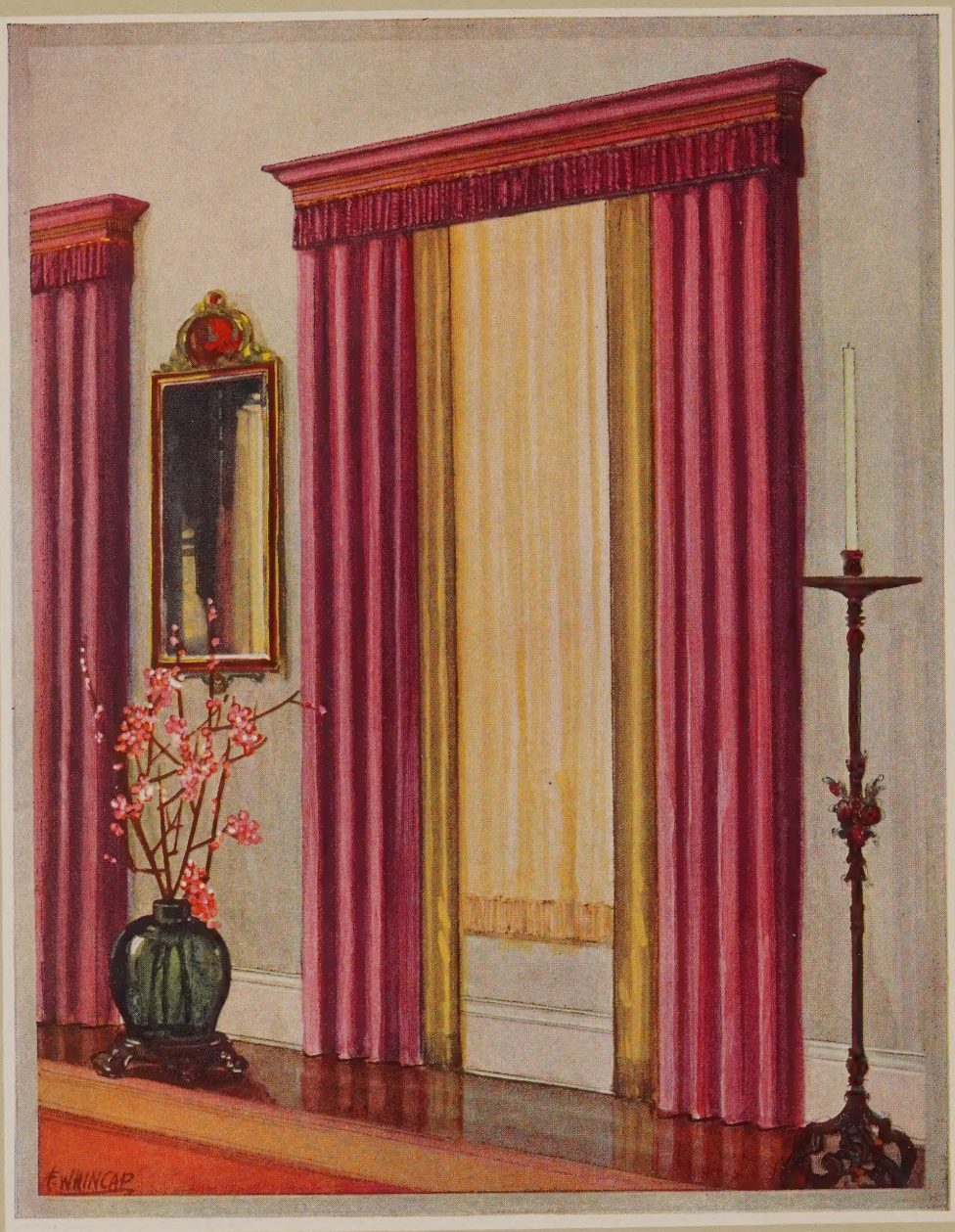


Plate No. 1

ACKNOWLEDGEMENT

THIS book reflects in a large measure the experience, study, investigation and personal theories of the author, at the same time including and adopting the theories, principles and practices of others that have received the approval of the trade.

The author has availed himself of every opportunity to make this work creditable, reliable and authoritative. He wishes to express his great indebtedness to those in the drapery trade who, by exchange of information, fact, precept and principle, have made this volume possible.

While many drapery houses have given their assistance, specific acknowledgement is here expressed of the unusual courtesy extended by the following:

Zenith Mills
Scranton Lace Company
F. A. Foster & Company
Fred Butterfield & Company
American Art Textile Company
(Arteco Mills)
A. Theo. Abbott & Company (Kapock)
Stead & Miller
Quaker Lace Company
Sturzenegger & Tanner
E. L. Mansure & Co.
Moss Rose Mfg. Company
F. Schumacher & Company
Elms & Sellon (Standish Mills)

These friends fully recognize the value of cooperation. May the writer never abuse their friendship.

Formal appreciation is also here expressed of the help received from Mr. John E. Stephenson, Mr. G. E. Martin, T. A. Cawthra & Company, publishers of the Upholsterer and Interior Decorator, and Clifford & Lawton, publishers of Decorative Furnisher.

The writer also wishes to thank the personnel of the Kirsch Interior Decoration Service Bureau and the Kirsch Art, Advertising and Sales Departments, whose efficient assistance has greatly aided in the consummation of this work.

FOREWORD

For some time we have sensed the need of the trade for a complete and authoritative handbook on window and door draping. Up to now drapery and drapery hardware sales people have had no ready reference to consult for information and suggestions pertaining to the many draping and drapery hardware problems which present themselves in giving intelligent and efficient service to their customers.

It is true that there have been and are now books and booklets on draping—some dealing with one phase of the subject and others with another—but as far as we can learn, there is absolutely nothing of a complete and ready reference nature.

The object of this volume is to cover in one readable book an educational discussion of the fundamental, practical questions which come up in the daily operation of a drapery and drapery hardware department. In writing this book we have kept in mind the needs of the folks selling draperies and drapery hardware, also drapery workroom employes as well as the housewife who is interested in more beautifully draped windows and doors.

"Modern Draping" is planned to cover all angles of the drapery and drapery hardware business. It is complete and comprehensive and full of practical ideas —an instruction book; a reference book. No other reference book, we believe, has appeared which covers just the same ground.

We offer "Modern Draping" to the trade after a considerable period of time spent in research, study and preparation, and the expenditure of a large sum of money. No effort has been spared to make this work thoroughly practical and devoid of generalities. The subject matter is the outcome of actual experience, the aim being to combine brevity with the maximum helpful information.

While this volume is intended as a complete whole, consecutively arranged in logical progression as far as possible, yet the author has attempted to make each chapter self-contained. One object in thus designing the book has been the hope that through this arrangement, with the further guide of the sub-heads and the assistance of the table of contents, it will be a simple matter for the reader to make direct reference to special problems.

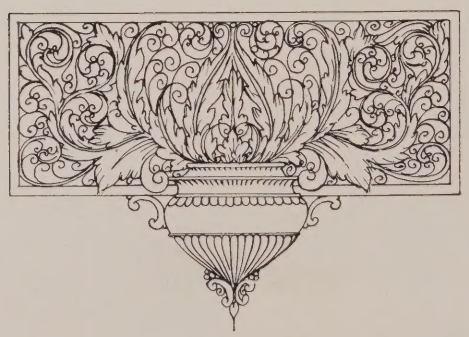
"Modern Draping" gives you the ready answer to most of the problems on window and door draping that come up in the average drapery and drapery hardware department. This book shows several hundred window and door draping illustrations. These range from the simplest to the most elaborate. Suggestions are made for every room, and apply to windows of almost every conceivable size, shape and kind.

You will find in "Modern Draping" the solution of numerous draping problems of a special nature; for instance, two windows and a door that should be draped as a single unit; unusual bay windows in the corner of a room; French doors with a transom, etc. The subject of draw curtains is comprehensively treated. In spite of the rather complicated nature of draw cord equipment of the past, the popularity of draw curtains is steadily growing. We devote many pages to illustrating draw curtains.

Throughout the book we associate the drapery suggestions and the actual hardware with which the treatments are produced. We further explain by a copyrighted chart the correct way to measure draperies and shades, how to estimate accurately the amount of material required, how to attach curtain rods to the window casing. In short, through the medium of "Modern Draping" we place our years of experience, thought and study in connection with window draping into simple, understandable form, all in one complete book, properly indexed, to enable you to quickly obtain the information desired.

If, in this book, you should be unable to find the exact answer to any unusual problem you may happen to have, write to the Interior Decoration Service Bureau, Kirsch Manufacturing Company, Sturgis, Michigan, U. S. A., and you will promptly receive the information which may be desired.

C. W. Kirsch.



Contents

PAGE

Color Plate No. 1 6
Acknowledgement 7
Foreword . . . . . 9 and 10
Contents 11

SECTION 1

Color Plate No. 2 14
The Importance of Drapery Hardware 15
Drapery Materials—Their Selection and Use 16 and 17
Color Plate No. 3 18
The Importance of the Color Scheme . 19 and 21
Color Plate No. 4 20
Color Plate No. 5 22
Color Schemes for the Living Room 23
Color Plate No. 6 . . . . . 24 and 25
Color Schemes for the Dining Room 26
Color Schemes for the Bedroom 27
Color Schemes for the Sun Room 28
Laundering and Dyeing Curtain and Drapery Fabrics . . . . . 29 and 30

SECTION 2—Single Windows

Color Plate No. 7 32
Single Windows and How to Drape Them . . . 33
Draping Suggestions for Single Windows . 34 to 40

SECTION 3—Double Windows

Color Plate No. 8 42
Drapery Treatments for Double Windows . . . 43
Draping Suggestions for Double Windows 44 to 46

SECTION 4—Windows in Groups of Three or More

Color Plate No. 9 48
Windows in Groups of Three or More 49
Draping Suggestions for Windows in Groups 50 to 54

SECTION 5—Bay Windows

Color Plate No. 10 56
How Shall Bay Windows be Treated 57
Draping Suggestions for Bay Windows of Various Types . . . . . 58 to 64

SECTION 6—Casement Windows

Color Plate No. 11 66
Casement Windows 67
Draping Suggestions for Casement Windows 68 to 80

SECTION 7—Glass Doors

Color Plate No. 12 82
Glass Panel Doors and How They are Draped . 83
Draping Suggestions for French Doors . 84, 87 and 88
Draping Suggestions for Entrance Doors . 85 and 86

SECTION 8—Door Openings and Colonnades

Color Plate No. 13 90

PAGE

How Shall Door Openings Between Rooms be Treated 91
Draping Suggestions for Door Openings . . . 92
Draping Suggestions for Door Openings with Sliding Doors 93
Draping Suggestions for Colonnades. 94

SECTION 9—Miscellaneous Draping Problems

Color Plate No. 14 96
Miscellaneous Draping Problems. 97
Draping Suggestions for Odd Shaped Windows 98 to 101
Draping Suggestions for Odd Shaped Windows and Doors . . . . . 102 and 103
Draping Suggestions for Archways 104

SECTION 10—Draw Curtains

Color Plate No. 15 106
Draw Curtains 107
Draping Suggestions for Windows of Various Types Using Draw Curtains . . . . 108, 109 and 111

SECTION 11—Glass Curtains, Overdraperies and Valances

Color Plate No. 16 112
Inner or Glass Curtains 113
Overdraperies 114
Valances 115
Illustrations Showing Various Styles of Valances with Tie-backs to Match . . . . 116 to 120

SECTION 12—Workrooms and Workroom Equipment, Practice and Problems

Color Plate No. 17 122
Workrooms and Workroom Equipment 123 to 125
Kirsch Standard Measuring Chart . . 126 and 127
How to Measure for Window Draperies and Window Shades 128
Things you Ought to Know in Measuring for, Hanging, Buying and Selling Shades, Rods, Curtains and Draperies 129
An Example of the Use of the Kirsch Measuring Chart . . . . . 130 and 131
How to Make a Pinch Plaited Valance . 132 and 133
Directions for Making a Lambrequin with Buckram Stiffening, Interlining and Lining . . .134
How to Make Portieres with Interlining and Lining 135
Where to Place the Rod and Shade Brackets on the Window Frame . . . . . 136 to 139
Simple Window Treatment with Dutch Valance . . . . . 140 and 141
A Suggestion for Beautifying the Bathroom Window . . . . . 142 and 143
A Window Treatment Utilizing the Attractive Pinch Plaited Valance . . . . 144 and 145
A Popular Method of Draping a Double Window . . . . . 146 to 148
Glossary of Drapery Terms . . . . .149 to 160

SECTION ONE

The Importance of Drapery Hardware.

Drapery Materials.

The Importance of the Color Scheme.

Color Schemes for Living, Dining, Sleeping Rooms and Sun Parlors.

Laundering and Dyeing Curtain and Drapery Fabrics.

PLATE No. 2

The Importance of Drapery Hardware

Proper Drapery Hardware Essential to Perfect Draping Success

CENTURIES back people lived in drafty, windy rooms; in fact the original name for windows was "wind eyes". In order to overcome the draftiness, hangings were used. These hangings gradually developed into wall tapestries and window curtains of somewhate rude materials.

As progress was made in the art of weaving, the rough curtains were gradually displaced by extremely beautiful decorative draperies woven with flower, fruit and other attractive designs, which were the forerunners of modern curtains and draperies. These ancient folk did not enjoy the advantages of a curtain rod, and fastened their window and wall hangings by means of pegs or nails and the like.

Development in Drapery Hardware was Slow

While the people of several hundred years ago must have given some thought to a more improved method of hanging the window decorations of their abodes, advancement toward more convenient and artistic ways of hanging these useful and ornamental home adjuncts was slow.

Wooden poles and round metal rods were used for hanging window curtains decades ago, but the greatest innovation and the greatest improvement in curtain rods was made during the past half century. This was the extension style of metal curtain rod to fit different types and styles of windows. The advantages of this type of rod were so apparent that it was quickly accepted by the buying public in preference to the solid and tubular metal rods and wooden poles and wooden boards.

Style Changes from the Flashy to the Simple

Before the advent of the extension rod, the popular window pole, as it was then known, was a two-inch affair with an end of Rococo pattern. At that time a conspicuous support for curtains rather than one in good taste seemed to be the chief desire. As the public taste in all things has to do with changes and home improvements, the two-inch pole in time lost its popularity and smaller rods came into general use. Curtain rods having floridly patterned ends or bright, flashy knobs are fast disappearing except in cases where the rod itself is a beautiful example of craftsmanship. The rods now in vogue and in demand are those that are simple, inconspicuous, and practical in every way. The very best curtain rods are considered primarily a means to an end.

Eighteen years ago when I conceived the idea of a curtain rod, flat in shape, I little thought I was starting what would later become an international business, or that the name Kirsch would become a household word standing for "Drapery Hardware of Quality".

Drapery Hardware Formerly an Unimportant Line

Eighteen years ago drapery hardware was regarded as an unimportant line of merchandise with the average dealer. Only the homes of the very wealthy were furnished with draperies beyond the simple lace curtains then in vogue, and the first items of the drapery hardware stock consisted of wooden poles, brackets and knobs.

Today the draperies that you find in the average homes of people of even very limited means outclass, for artistic beauty and attractiveness, the draperies in the wealthy homes of two decades ago.

It is very gratifying to me that Kirsch Curtain Rods in all styles are now considered the standard by the buying public, and it is a pleasure to know that Kirsch advertising has been the means of making millions of homes more attractive by creating a desire for more beautiful window and door draperies.

The drapery hardware illustrated in this book, to a very small extent, duplicates the Kirsch catalog, but it is shown in order to provide under one cover suggestions, illustrations and instructions pertaining to the art of modern window and door draping.

I wish to briefly direct to your attention some of the characteristics of Kirsch drapery hardware which possesses to an unusual degree the qualities of simplicity, practicability and durability.

Simplicity an Important Consideration

With regard to simplicity, each individual item of the Kirsch line has been designed with this foremost in mind.

Kirsch drapery hardware provides not only the simplest, but the most practical means of producing every draping effect.

The quality and durability of Kirsch drapery hardware are recognized by dealers and consumers alike and I do not believe that I overstate when I say that Kirsch drapery hardware is now universally accepted by the trade as standard—"the finest to be had".

Drapery Materials

Their Selection and Use

THE almost endless variety of drapery fabrics on the market at the present time provides a very interesting study and affords the decorator great latitude in the production of drapery effects.

In selecting drapery fabrics, the essential points to be kept in mind are—

1—Is the fabric suitable and durable?

2—Do the pattern and color harmonize with the other furnishings?

3—Is the cost of the material in line with what the customer can afford to pay?

Suitable Materials

Suitable drapery materials are those which are of the same character as the other furnishings of the room; for instance, checked gingham may make fascinating curtains for a cottage or country house, and a child's room or kitchen, but would be unsuitable for a formal living room or average city apartment or house.

Large pattern cretonne is not suitable for a small room. It is effective only when used in a large room with dignified furnishings. In a room with a great variety of furniture or figured wall paper, plain draperies or those with unobtrusive patterns are most suitable.

Durability

Durability means strength and wearing qualities, fastness to light and fastness to washing. As with all other materials, the quality of the fibre used in weaving largely determines the quality of the finished product. Avoid "stretchy" materials for inner curtains.

Fast Colors

Colors which are fast to washing may, or may not, be fast to sunlight. In silks, the colors are generally fast to light, but not washing. In cotton, there are many colors fast to light and washing—they are generally the dull yellows, tans, browns, a few blues (indigo) and dull greens. It is more difficult to find pure brilliant colors in cotton material which are fast.

There is a group of dyes of various colors for cotton and linen which are absolutely fast to light, and materials so dyed are usually sold under guarantee. To make a simple test of color fastness to light, take a small piece of flat window glass and cover one-half of it with a strip of black paint, or with a piece of thick black paper. Lay the glass on a piece of the material to be tested. Place it where the full sunlight strikes it for at least three days. The part of the material under the black strip will remain the original color; the part exposed to the sun will show the amount of fading to the light, if any.

Silk

Adulterated silk is stiffer and harsher than pure silk. Artificial silk has a very high lustre. A good quality of silk is soft in texture, durable, and is generally washable.

Velvets

Velvets of loose weave and deep pile will crush and mark easily. A close weave will stand harder wear. Uncut velvet closely woven, with a texture very much like a bath towel, wears very well and does not mark or spot so easily as the cut velvet. Brocaded velvets and silks are likely to wear better than plain velvets and silks, as work surfaces or marks are less obvious on plain surfaces.

Wool

Wool materials may be easily detected by burning—the odor and the hard concentrated ash are very unlike the soft gray ash of silk or cotton. Long fibre indicates a good quality of wool. Silk and wool mixtures make very durable fabrics.

Cotton

It is not difficult to judge cotton materials, although the dressing and finish of cotton materials may be deceptive. Always launder a sample with warm water and soap to remove any possible dressing, to measure shrinkage and to test fastness of color to washing. The gum and starch dressing in cotton material dissolves with thorough washing, leaving the actual quality of the material. A material woven with a twist of warp thread between each cross thread or with crepe texture, is likely to shrink more than one with flat surface texture. A long fibre indicates a good quality of cotton.

Mercerized Cotton Materials

The mercerizing increases the strength of cotton material. Cotton is mercerized in the yarn and also in the goods. The former produces a better quality of fabric and mercerization.

Linens

Linens are very durable. It is possible to buy colored linens which are color fast, but it is well to ask a guarantee because the range of colors in linen which are fast to light and washing is limited. Beware of a cotton and linen mixture sold as pure linen. Washing will remove the dressing and finish, and reveal presence of cotton. Also beware of a so-called linen of rather coarse texture, which is made of hemp fibre, not flax. It is scratchy and harsher than pure linen.

Glass or Inside Curtains

Glass or inner curtains used to cover the windows should be transparent, easily laundered and durable. There is a variety of materials which may be used for glass curtains, such as nets, scrim, marquisette, voile, dotted Swiss, wash silk, silk gauze, silk jacquard, organdies, lawns, dimities, muslin, etc.

Nets are durable and suitable for almost any type of room furnishing. They launder well, but must always be pinned and stretched in drying.

Marquisette, on account of the twisted thread in the weave, is an especially durable fabric, but allowance must be made for shrinkage.

Lawns and dimities are attractive, but are not likely to be so durable as nets, scrims, Swiss, or muslins. Transparent silk curtains if of good quality are very durable. However, silk curtains wear out quickly if allowed to blow in the wind, or if the draught whips them against a screen. They should always be removed in summer, as silk is burned by the hot sun.

Overdraperies

Some of the questions to be answered in dealing upon the subject of materials for overdraperies are:

Does the texture of the material express the room atmosphere? Is silk being used where cotton would be more suitable or vice versa?

When should figured designs or plain colors be used? Is the design in scale with the rest of the room?

When should a material having a warm color or a cool color be used?

Always keep the following in mind when making a selection of drapery materials:

It is always better, when possible, to first try the materials in the room in which they are to be used, before making them up, for unless the eye is trained by long experience, the effect may be altogether different than it is possible to anticipate.

For overdraperies there is a wide range of sunfast fabrics and their title, "Sunfast", recommends them immediately to the majority of housewives. Cottons, poplins and damasks are also good choices, while Terry cloth, blocked linens, armures, cretonnes and chintzes for bedrooms in various color combinations are all very popular. If figured materials are not desired, then reps, velours, taffetas, velvets, brocades, etc. are desirable.

Valances

The valance may match the overdraperies or be of an entirely different material and color. For instance, with overdraperies of taffeta, a hand blocked cretonne valance may be used or striped overdraperies may have a plain valance. Sunfasts, linens, and other simple materials are best made with a valance to match.

Plate No. 3

The Importance of the Color Scheme

THE foundation of successful, artistic room furnishings rests to a large extent in the attractiveness of the draperies. Apart from the style and design of the draperies, color is the most important factor. Modern wall coverings and decorations are usually more or less neutral, throwing the weight of color requirements to a very large extent to the draperies.

A careful study of color analysis is necessary to a working knowledge of drapery selling and also to secure correct color combinations for draperies that will be in harmony with the other furnishings.

What is the use of beautiful drapery fabrics if neither the salesperson nor the customer understands their value in relation to the room in which they are to be hung? The well planned decorative scheme of the room may be entirely changed by the color of the draperies and by the light they shed. Because of this a salesperson should have definite knowledge of those principles which govern colors and color combinations.

Most salespeople have quite a dependable color sense, which is trained to a great extent by their daily handling of beautiful fabrics, but a real study of the theory of colors, and color combinations, their values and effects will place a salesperson in a position to offer worth-while advice and render valuable service to the customer.

Primary and Secondary Colors

Red, blue and yellow are the three primary colors. Green, orange and violet are known as the secondary colors. All other colors are obtained by mixing the three primary colors in many and various ways.

How to Select the Color Scheme

The best way of selecting the right color scheme is to first decide upon the leading color. After the color or tone has been chosen, decide whether quiet or bright tone effects are desired.

Quiet tone effects are arrived at by choosing similar colors. Then the color scheme will remain within one color family by mixing the leading color with white, black, or some other primary color. Bright color schemes are produced by relying upon contrasting colors placed side by side. Contrasting colors are red and green, orange and blue, yellow and black.

Contrasting color schemes are more difficult to carry out because they demand a thorough knowledge of colors, a great deal of experience in handling colors and a correct sense of their true balance in the room where the draperies are to be hung, but with study, observation and patience, anyone can acquire the necessary knowledge upon the subject of colors.

For decorative purposes, colors are classified as "warm" or "cool". Red and yellow are the warmest colors and blue is the coolest. Gray is neutral and may be made either warm or cool by tingeing with colors of either class. Thus, we may have pinkish gray or yellowish gray, which are warm and bluish gray or greenish gray, which are cool. The same method may be used to modify any other color.

The following list comprises the shades and colors most frequently employed in interior decorating:

Cool Colors

All shades of blue, dead white, or white tinged with blue, gray or green.

Bluish gray.
Greenish gray.
Bluish green.
Grayish green.
Bluish lavender.
Bluish violet and purple.

(NOTE—It will be observed that purple, which is a mixture of warm red with cold blue, may be either warm or cool, according to whether the red or blue predominates. In the same way, pink—which is red diluted or mixed with white—may be partially cooled by the addition of blue (which produces lavender) or made still warmer by adding yellow, thus converting it into "salmon" pink.)

Should Warm or Cool Colors be Chosen

Whether to choose warm or cool colors, and light or dark tones, take into consideration—

1—The amount of natural light admitted into the room. In rooms which face north or east, or have a few windows, or are shaded by wide verandas, trees, or adjacent buildings, a substitute for sunshine is required in the form of warm, cheery colors, preferably light in tone.

Sunny rooms demand cool colors, medium dark, except perhaps in sleeping rooms. The use of very light colors in a sunny room with ample windows produces a glare which not only is inartistic, but is a severe tax upon the eyes and nerves of the occupants.

2—The dimensions of the room.

Warm colors tend to make a room appear smaller, and this effect is accentuated in proportion to their brightness.

Cool colors make a room appear larger, and the effect is increased in proportion to their lightness and delicacy.

A dark ceiling causes the room to appear lower; a light one, higher.

3—The desired "atmosphere" of the room.

Plate No. 4

Finding the Keynote of the Color Scheme

There are various ways of planning a color scheme. Sometimes one has a fine rug, a cherished picture, or a valuable piece of pottery whose color may be taken as the keynote of the room, the other furnishings being planned to lead the attention up to the treasured object and show it off to the best possible advantage.

When this is not the case, the most successful method is to begin with a careful consideration of the size, exposure, lighting and the desired "atmosphere" of the room, as previously described, in order to determine the best tone and color for the walls. With this as a starting point, it is easy to establish the correct relative tones for the floor and ceiling. After the plan is completed —on paper—it is important to ascertain whether all of the necessary materials and furnishings can be obtained in precisely the right colors. Otherwise, it may happen that after the walls have been prepared, it will prove impossible to find curtains to match, or that furniture cannot be obtained in a finish that harmonizes with that of the floors and woodwork.

Finding the Happy Medium

In planning the decorative scheme, try to strike a happy medium between the use of too few and too many colors. A room all gray, or all brown, or all green, is monotonous and depressing, especially where nearly everything in it is of about the same tone; but on the other hand, if several colors are given equal importance the result is lacking in unity and repose. One way is to follow the example set by the designers of wall papers and carpets, who allow only one or at most, two colors to predominate, but at the same time give variety and brilliancy by introducing from one to a dozen additional colors, so skillfully subordinated that the effect of unity is not impaired, and we speak of the rug or wall paper as blue or green, or brown, or whatever the predominating color may be.

Optical Illusions that Aid the Decorator

There are several simple devices which can be utilized to improve the appearance of a badly proportioned room. All are based upon the general principle that vertical lines make a room appear higher and narrower, and horizontal ones make it appear lower and more spacious. As a practical application of the principle, we paper the walls of a room that is too low with a pronounced stripe carried right up to the ceiling angle without a border. This, we find, seems to "push up" the ceiling and makes it appear more lofty. The illusion can be further assisted by hanging the curtains from the very tops of the window casings and permitting them to fall in straight folds nearly to the floor.

To produce the opposite effect of lowering a ceiling that is disproportionately high, avoid stripes, choosing instead an all-over pattern. Use sill length curtains, hung low on the window casing, and introduce a definite horizontal line, such as a chair rail or the like, which not only makes the ceiling appear lower, but makes the room itself look larger.

Color is very important, not only in relation to the other furnishings used, but also in relation to the exposure. North rooms and poorly lighted rooms need to have brightening colors freely used not only in walls and woodwork, but also in the materials chosen for upholstery and window decoration. Cream, yellow and warm tan do much to brighten dull rooms. Blue, green, and gray are cool colors, and may be used freely in rooms which have plenty of sunlight. It is a mistake to use blue or gray in a north room unless it is brightened by rose or mulberry.

Red in any large surface is rather too stimulating and garish, but bits of red, such as those secured in floral designs of wall paper and in the gay patterns of chintz, are very cheerful, and lend a homelike atmosphere which is pleasing to the eye and actually good for the soul.

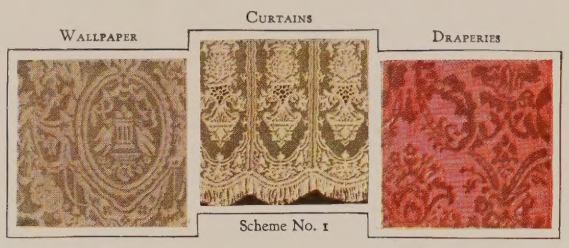
Plate No. 5

Color Schemes for Living Rooms

THAT the living room should be cheery and informal goes without saying. The principal effect should be one of restfulness for it is in the living room that the family life is chiefly carried on and the influence exerted by the environment should be soothing rather than stimulating. Cheerful living rooms are finished in deeper tans, browns and mahogany red. Gray is restful and makes an ideal background. By tinting with other colors, it can be adapted to either a warm or cool scheme of decoration and the gray wall room can be rendered cheerful with bits of bright colors in draperies and upholstery, without sacrificing the general effect of tranquility.

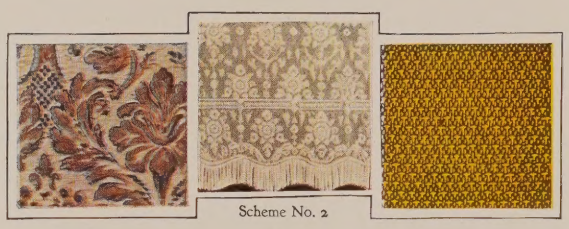
No. 1

CURTAINS—Panel net.
DRAPERIES—Damask.
WALLS—See illustration.
CEILING—Ivory.
FURNITURE COVERINGS—Mulberry and brown frieze velour, or figured damask.
WOODWORK—Semi-gloss red mahogany finish, matching furniture.
RUG—Plain warm tone in either tan, brown or taupe shades.



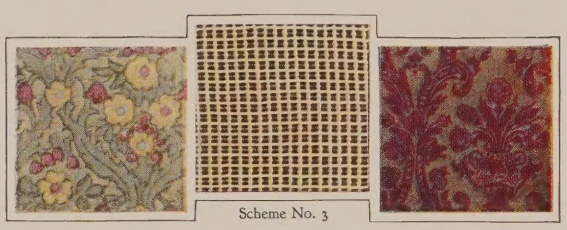
No. 2

CURTAINS—Lustre lace panel.
DRAPERIES—Silk.
WALLS—See illustration.
CEILING—Light Ivory.
FURNITURE COVERINGS—Taupe and blue.
WOODWORK—Dull brown mahogany.
RUG—Plain tone, either tan, brown or taupe shade.



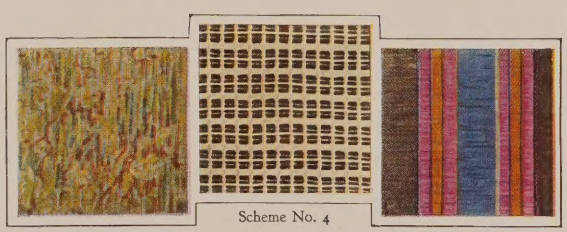
No. 3

CURTAINS—Silk net.
DRAPERIES—Damask.
WALLS—See illustration.
CEILING—Light cream.
FURNITURE COVERINGS—Two-tone figured—gold and blue damask.
WOODWORK—Ivory enamel.
RUG—Plain tone with border—colors: brown, blue or taupe.



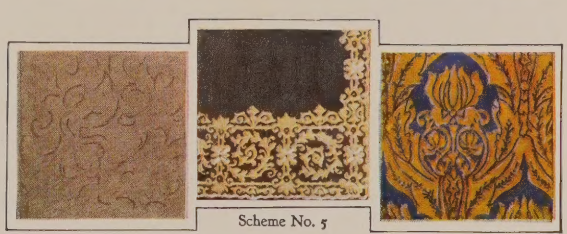
No. 4

CURTAINS—Silk net.
DRAPERIES—Shiki rep.
WALLS—See illustration.
CEILING—Light blue-gray tint.
FURNITURE COVERINGS—Plain or figured brown damask.
WOODWORK—Gray, waxed.
RUG—Plain or figured Wilton or Chinese.



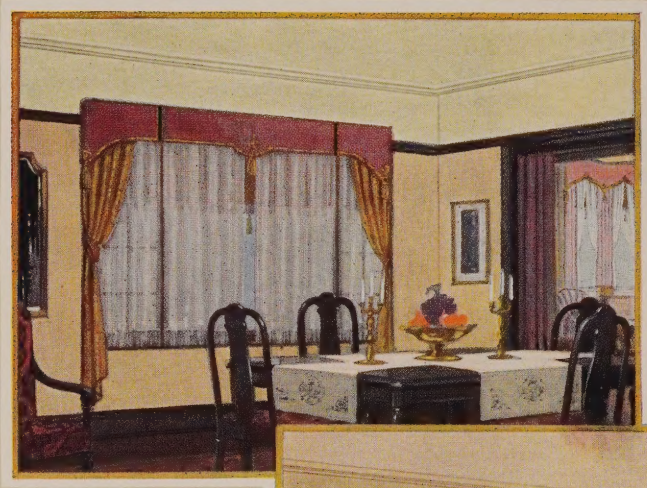
No. 5

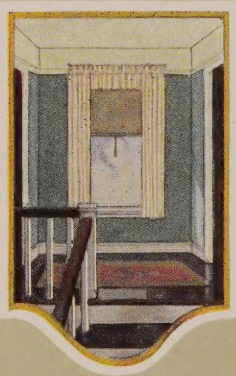
CURTAINS—Imported Swiss.
DRAPERIES—Damask.
WALLS—See illustration.
CEILING—Ivory.
FURNITURE COVERINGS—Blue rep.
WOODWORK—Brown mahogany.
RUG—Blue or taupe.

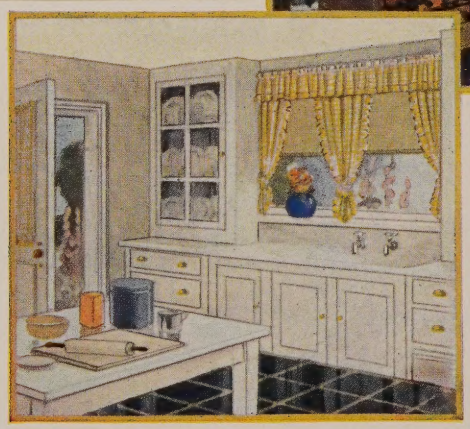


THE illustrations at the right show color schemes and draping suggestions for a complete home consisting of living room, dining room, library, sun parlor, nursery, two bedrooms, upper floor stair landing, bathroom and kitchen.

Draping and color suggestions for a five room bungalow are shown in Plate No. 5, on page 22.







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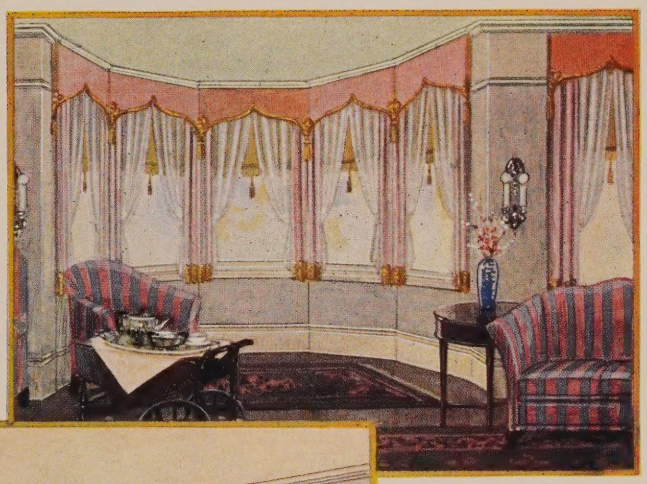
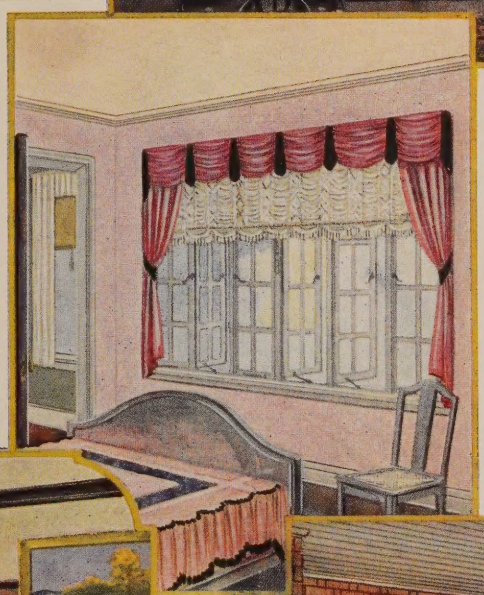
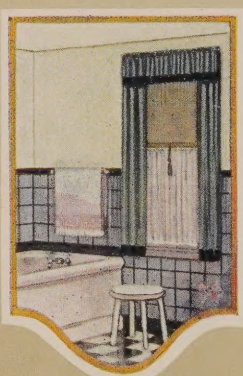
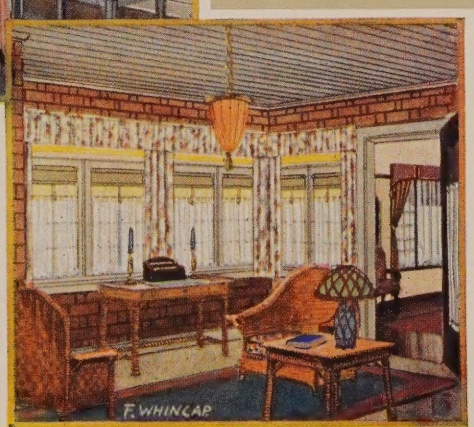




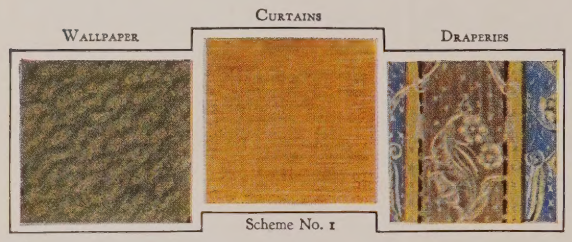




THE well draped window not only gives a pleasing sense of privacy, but through its own attractiveness, brightens and beautifies the entire room. It is pleasing to know that the artistic possibilities of window drapings can be utilized to the utmost without any handicap to the primary functions of the window—to admit light and ventilation.

Color Schemes for Dining Rooms

WHEN deciding on colors to be used in a dining room, remember that a dark appearing room needs warm colors, and that in a room flooded with sunshine, use cool colors such as grays, blues and greens. For a family of grown-ups a dining room should be cheerful, but dignified. If there are young people, you cannot make the room too gay and lively in colors. The choosing of a color scheme is a matter which can be easily worked out with the suggestions here given.

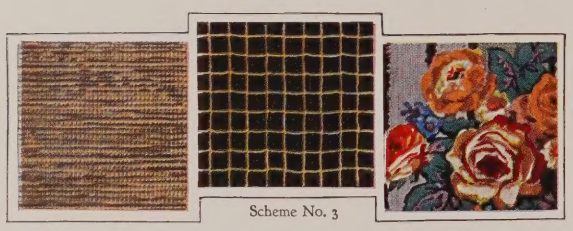


No. 1

CURTAINS—Silk gauze.
DRAPERIES—Damask.
WALLS—See illustration.
CEILING—Light taupe shade.
FURNITURE COVERINGS—Figured blue and gold.
WOODWORK—Walnut.
RUG—Plain taupe or figured Wilton.

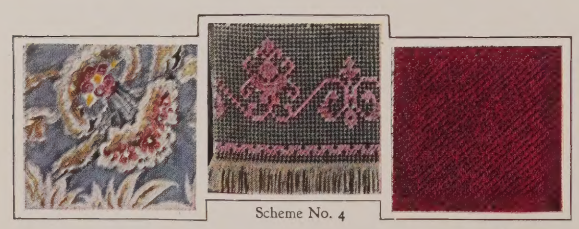
No. 2

CURTAINS—Silk jacquard.
DRAPERIES—Damask.
WALLS—See illustration.
CEILING—Light cream.
FURNITURE COVERINGS—Mulberry.
WOODWORK—Ivory enamel.
RUG—Plain taupe.



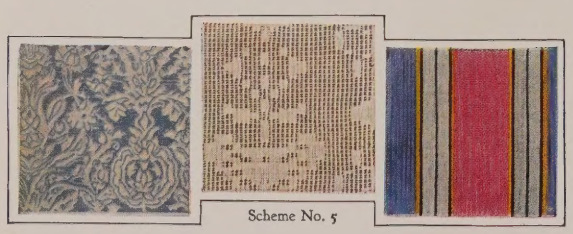
No. 3

CURTAINS—Filet net.
DRAPERIES—Cretonne.
WALLS—See illustration.
CEILING—Light gray.
FURNITURE COVERINGS—Rose or blue and rose.
WOODWORK—Walnut and ivory.
RUG—Figured, gray background.



No. 4

CURTAINS—Filet panel.
DRAPERIES—Satin.
WALLS—See illustration.
CEILING—Light ivory.
FURNITURE COVERINGS—Taupe frieze velour.
WOODWORK—Ivory.
RUG—Plain or figured—blue or brown predominating



No. 5

CURTAINS—Silk jacquard.
DRAPERIES—Striped silk madras.
WALLS—See illustration.
CEILING—Cream.
FURNITURE COVERINGS—Taupe and mulberry.
WOODWORK—Mahogany.
RUG—Figured with touch of orange.

Color Schemes for Bed Rooms

THE chief characteristic of bedroom decorations should be daintiness and repose. All colors and fabrics should therefore be light, airy and restful in effect. White enters largely into the decorative scheme in combination with delicate shades of yellow, blue, rose, green, or lilac. In men's rooms only should the stronger tones of gray, tan, green, old blue or mulberry be used.

No. 1

CURTAINS—Marquisette.
DRAPERIES—Cretonne.
WALLS—See illustration.
CEILING—Light cream.
FURNITURE COVERINGS—Figured rose with a touch of blue.
WOODWORK—Light gray.
RUG—Plain with rose border or figured with rose predominating.

No. 2

CURTAINS—Filet net.
DRAPERIES—Silk madras.
WALLS—See illustration.
CEILING—Palest yellow.
FURNITURE COVERINGS—Gold or violet tone.
WOODWORK—Ivory.
RUG—Mauve or deep plum.

No. 3

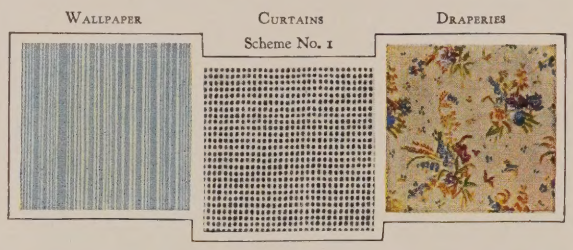
CURTAINS—Dotted marquisette.
DRAPERIES—Cretonne.
WALLS—See illustration.
CEILING—Palest orange.
FURNITURE COVERINGS—Orange.
WOODWORK—Walnut and ivory.
RUG—Blue toned figured.

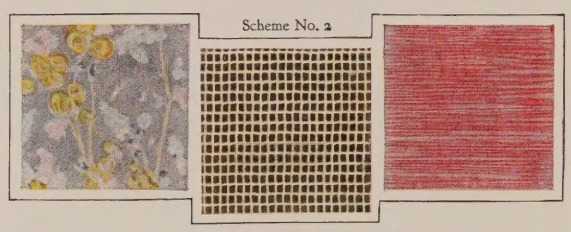
No. 4

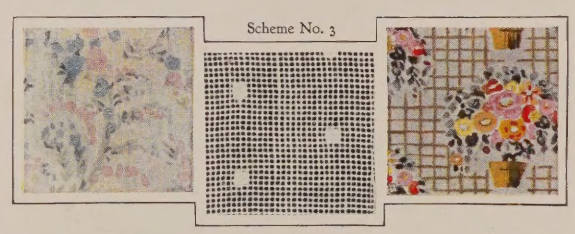
CURTAINS—Lustre lace panel.
DRAPERIES—Iridescent silk poplin.
WALLS—See illustration.
CEILING—Light ivory.
FURNITURE COVERINGS—Blue and gold.
WOODWORK—Mahogany.
RUG—Gold and blue toned.

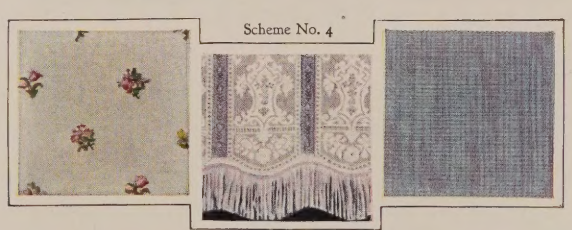
No. 5

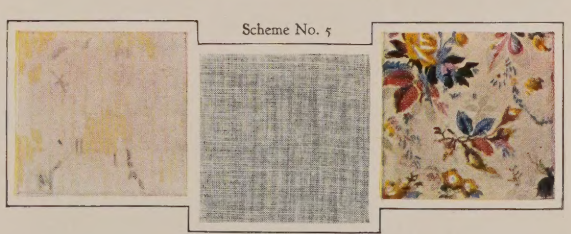
CURTAINS—Voile.
DRAPERIES—Cretonne.
WALLS—See illustration.
CEILING—Ivory.
FURNITURE COVERINGS—Blue rep.
WOODWORK—Ivory.
RUG—Plain or figured—blue predominating.







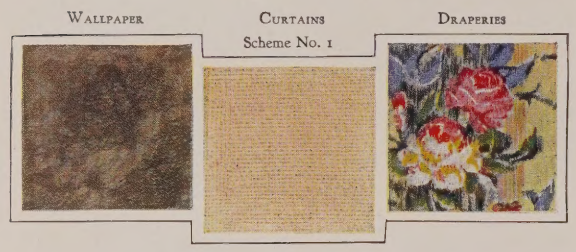




Color Schemes for Sun Rooms

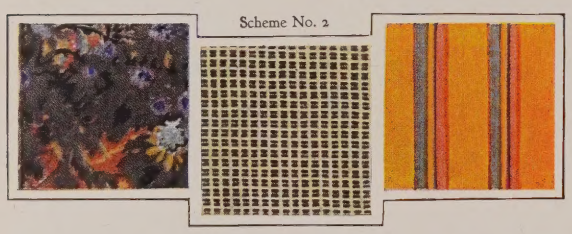
THE sun room, while in a sense a living room, is an outdoor living room. A close association with the colorfulness and informality of nature herself constitutes a demand for more color and vivacity in the sun room furnishings. Put into the sun room, color, freshness—the very breath of the outdoors—as its chief decoration.

Next to comfort, color is the most important thing to strive for in decorating the sun room. Color can be more vibrantly and more lavishly used in the sun room than in other rooms, but at the same time it should always be restrained and harmonize by conformance to a carefully studied plan or scheme. One of these color schemes (No. 5) is for a nursery.



No. 1

CURTAINS—Casement cloth.
DRAPERIES—Warp print cretonne.
WALLS—See illustration.
CEILING—Light taupe shade.
FURNITURE COVERINGS—Plain brown.
WOODWORK—Walnut.
RUG—Plain taupe.

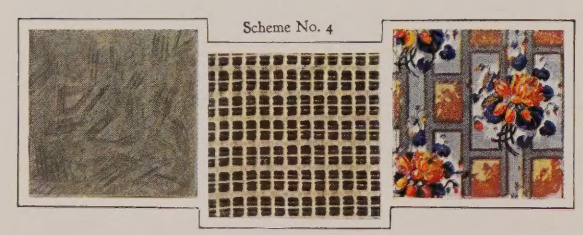


No. 2

CURTAINS—Silk net.
DRAPERIES—Striped Silk.
WALLS—See illustration.
CEILING—Light cream.
FURNITURE COVERINGS—Mulberry or brown.
WOODWORK—Mahogany.
RUG—Plain taupe.

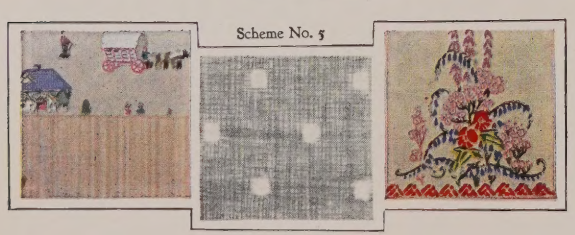
No. 3

CURTAINS—Figured casement cloth.
DRAPERIES—Cretonne.
WALLS—See illustration.
CEILING—Light gray.
FURNITURE COVERINGS—Blue or orange.
WOODWORK—Walnut and ivory.
RUG—Figured, gray background.



No. 4

CURTAINS—Silk net.
DRAPERIES—Cretonne.
WALLS—See illustration.
CEILING—Light orange tint.
FURNITURE COVERINGS—Green and orange.
WOODWORK—Cream.
RUG—Green, plain or figured.



No. 5—Nursery

CURTAINS—Dotted voile.
DRAPERIES—Arteco, hand painted casement cloth.
WALLS—See illustration.
CEILING—Cream.
FURNITURE COVERINGS—Blue and rose figured cretonne or plain rep.
WOODWORK—Ivory.
RUG—Plain or figured (blue or rose).

Laundering and Dyeing Curtain and Drapery Fabrics

CURTAINS and draperies of all sorts become very soiled in ordinary use. They come in contact with dust and smoke which penetrates their loose construction and becomes firmly imbedded in the fibre. Smoke and soot are greasy, and, of course, the methods for cleansing curtains must be efficient enough to remove all traces of dirt. On the other hand, many curtain and drapery fabrics are of very light weave and must be handled carefully to prevent tearing.

Curtains which have been starched will not have the dust imbedded in them like unstarched curtains.

In laundering curtains, hangings, etc. care must be taken to prevent injury to the fabric and change of colors. When washing curtains and draperies it is important to use a mild, white, pure soap, preferably in flake form in soft water. Avoid boiling and hard rubbing.

As a guide to the safe washing of curtains and draperies we offer the following suggestions:

General Washing Suggestions

Before laundering shake the curtains or draperies to thoroughly remove the dust and put them to soak in cold water from one to two hours. This is to loosen any starch in the material.

Next, rinse once in warm water and then the curtains or draperies are ready for the soap bath.

Into a gallon of boiling soft water pour two tablespoonfuls of white, pure soap flakes, which will dissolve instantly. Add about two gallons of cold water, and beat up a thick suds.

To this soapy water, add one teaspoonful of household ammonia for each gallon of water used. The ammonia helps the soap to remove any grease which may be present. When washing medium or heavy weight curtains or draperies which are quite badly soiled, a teaspoonful of sal soda crystals may be used instead of ammonia. Of course, materials which have colored, woven, or printed patterns cannot be washed or treated in any manner which will cause the colors to run into one another. The fastness of colors can only be determined by testing a small piece of the material.

In general, printed or woven colored materials should be washed only in lukewarm soap suds using only a mild, light soap or soap flakes. Colored goods of this sort should never be allowed to soak or remain bunched together while wet as the various colors are liable to work off and run into one another.

Curtains may safely be soaked.

In the case of cretonnes and silks, it is better to put the articles through a second washing, if the dirt is stubborn.

In washing, plunge the article into the suds and gently swirl it around, squeezing the suds through it.

Then squeeze the suds out without wringing; put through several lukewarm rinsings, then wrap in a towel and squeeze as dry as possible without twisting.

All soap must be thoroughly rinsed from the well cleansed material before putting it in the starch water. The goods are thoroughly penetrated with the starch, then squeezed evenly between the hands before hanging on a line or placing on a frame to dry.

Hang on the line smoothly to prevent wrinkles and streaks.

Iron, if necessary, with a medium hot iron. Iron silks in one direction only to prevent "bubbling".

Instructions for Laundering Cretonnes and Chintzes

In cretonnes and chintzes, plan to wash each article separately, for while most of them are fairly color fast, it is not wise to take chances.

Make a soap solution by shaving one-quarter bar of a neutral soap, or use soap flakes, and add one quart of hot water; let this solution stand until the soap is dissolved. Add enough of this soap solution to the lukewarm wash water to make a suds which will "stand up". If at any time during the washing, the suds "die away", add more soap solution. Use a sousing rather than a rubbing motion, as rubbing tends to spread the color. Rinse thoroughly in clear lukewarm water and put the pieces through the wringer. Slip covers should be folded so that they run through the wringer straight. Then shake out the cretonnes or chintzes.

If cretonnes or chintzes are to be stored, no stiffening is done at this time. The important thing in drying cretonnes is to prevent colors running. This is done by rolling the cretonne like a jelly-roll, with a layer of soft cotton cloth impersonating the jelly, the whole being so rolled that at no point do two layers of cretonne touch.

Long lengths of cretonne may be rolled as above with an old sheet to keep the layers apart, or hung outdoors in the shade. When partly dry, the danger of colors running is past, when the cretonnes may be unrolled and completely dried in the air ready for storage.

When cretonnes or chintzes are taken out for hanging, they will need to be dipped in clear water, then put through the wringer and stiffened with a weak starch or gum arabic solution. The starch might leave a "whitey" look on cretonnes and chintzes with a dark or black ground. Instead

of using a weak starch solution which might leave a "whitey" look on cretonnes and chintzes, it is advisable to use a gum arabic solution. Make the solution by dissolving two teaspoonfuls of gum arabic in one quart of hot water and allow it to cool until lukewarm. Then dip the cretonnes into the solution, wring out all the gum arabic water you can, and pat the fabric between the hands to work the remaining gum arabic into the goods.

For light colored cretonnes, starch of suitable thinness may be made by using one tablespoonful of starch, one-half teaspoonful of shaved white wax, and one teaspoonful of borax. Moisten the starch with a little cold water, add the borax and wax, bringing the remainder of the water to the boiling point, pour it over the starch mixture, and cook until clear, stirring frequently. Naturally, before putting colored cretonnes into the starch solution, allow it to cool.

Wring fabric as free of starch as possible. Rub starch well into the cretonne with your hands. The object is to stiffen the fabric without giving it a starchy-looking surface.

If a cretonne with a dark or black ground shows fading in the lighter colors of the pattern, it is sometimes possible to renew the lighter colors by washing it with one of the many commercial dyes which will brighten the figures without affecting the dark or black ground.

After stiffening, the cretonnes should be rolled as directed above until they are half dry, when they may be ironed on the wrong side. Be careful not to use too hot an iron.

Even if you do not care to stiffen your rough-dry cretonnes, dip them in clear water and roll them jelly-roll fashion and iron when half dry.

Instructions for Dyeing

Before dyeing, curtains or drapery materials must be thoroughly cleansed as the presence of all forms of dirt, especially grease, tends to prevent the absorption of the dye and causes uneven results.

If the curtains or drapery materials are unevenly faded, it will be necessary for perfect results to remove most of the old coloring. If the material contains any silk or wool, boil in water containing two tablepoonfuls ammonia per gallon, but if the material is all cotton, linen, or artificial silk, or a mixture of any of these, two tablepoonfuls of sal soda per gallon of water will be more effective in removing the old color.

The correct amount of dye is determined from the dry weight of the materials to be dyed.

In dyeing drapery materials, remember that it is not necessary to boil the material in the dye if it is not to be washed or exposed to the sun. Simply make a solution of hot water and of one or several dyes mixed together to get the shade wanted. After testing the color with a bit of the same material or something similar—silk for silk, cotton for cotton, wool for wool—go ahead with the dyeing of the drapery fabric. The oftener the article is dipped, the more dye it takes up and the darker it will be.

Do not let the materials lie in the solution or they will be streaked and spotted because the dye settles to the bottom of the tub or basin. The vessel used must be large enough to allow easy working of the material. Keep the materials being dyed moving and do not wring them out. Owing to their delicate structure, curtains must be handled gently to avoid punching holes into the delicate web-like weave.

Press out as much of the liquid as possible. This prevents creasing the material.

If the curtains or drapery materials are to be starched, add a little of the strong dye solution to the starch water, in the case of medium or dark shades, because white starch over medium or dark shades gives them a grayish appearance. The starch for tints in light shades requires no such treatment.

The dyed materials should be hung out-of-doors to dry, if possible, and in the shade if the sun is hot.

Opaque glass curtains on the order of pongee, fine net, scrim and voile, or small figured casement nets, wear well and when they become faded, a dip into strong tea or coffee or a good dye solution will restore them to pristine freshness.

Irregularly faded materials often may be salvaged by washing or by exposing to the sunlight to produce even fading or by re-dyeing.

SECTION TWO

Single Windows

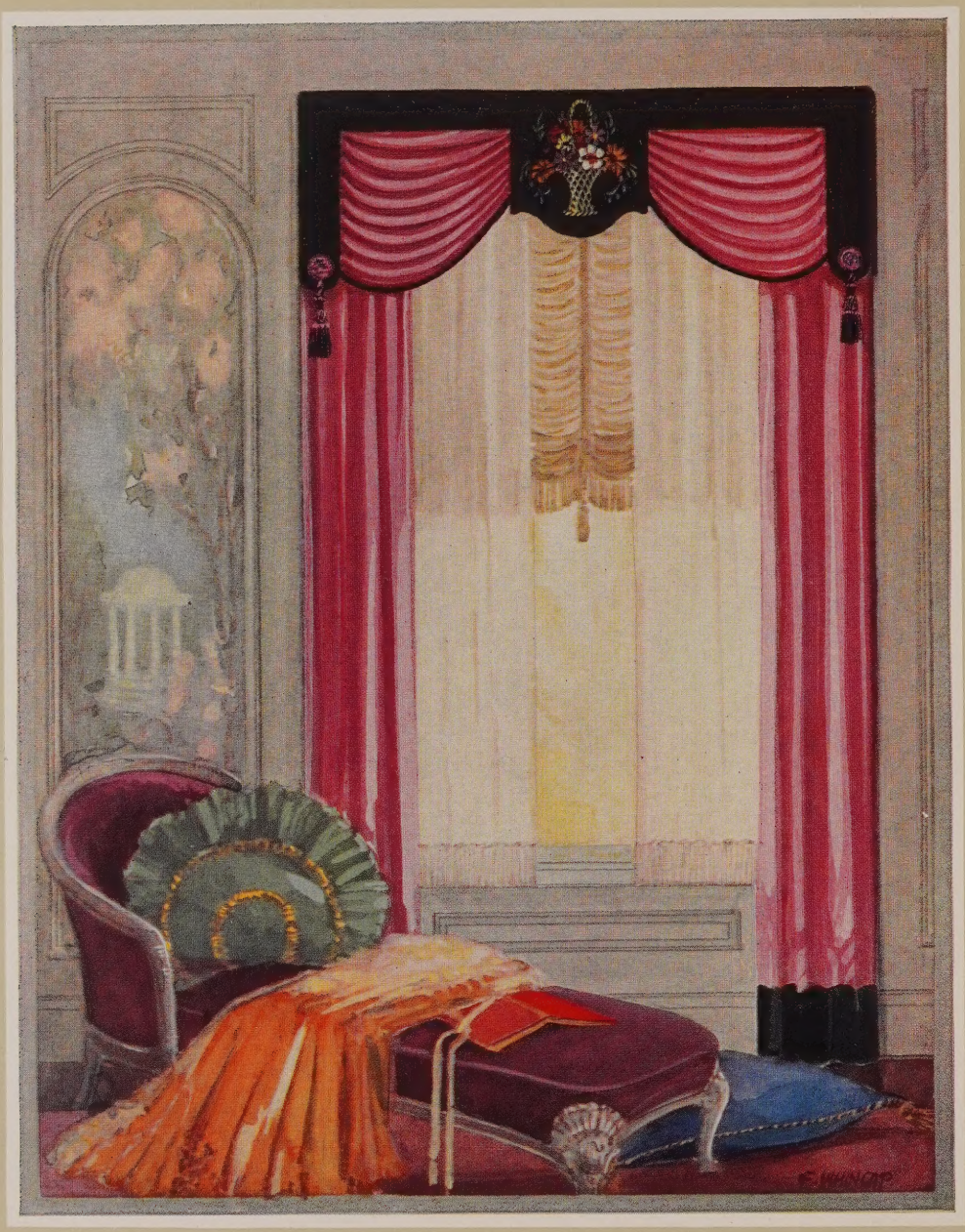


PLATE NO. 7

Single Windows and How to Drape Them

THE single, two sash window is and always has been the most common type of window. The desire in recent years for more light and ventilation has brought into general acceptance the double, triple and group windows of various styles and designs of architecture.

The outside view, the extent of inside privacy, the architecture of the window and the decorative effect desired determine the character of the draperies to be used—whether they are to be simple or elaborate, long or short, to hang straight or to be draped back.

The draperies for ordinary single windows, not decorative of themselves, should be designed to produce a distinctly decorative effect. Many different kinds or styles of materials may be used for draping single windows, which are suitable for the room in which they are hung. The draperies may be made short or long to suit the individual fancy. No general rule can be given as to the style of the draperies as this depends to a large extent upon the other furnishings of the room.

One should be careful to have the curtains and draperies reflect the colors used in the rugs and upholstery materials, otherwise, the window treatments stand out in vivid contrast and clash with the wall decorations.

After the selection of the materials and colors has been made the next important step is to determine the proportions and the design or style of the draperies. Poorly proportioned hangings and bad color combinations are out of harmony with the general furnishings of the interior of the room.

Very high windows will appear shorter if two tiers of curtains are used—one set of curtains to be hung on the lower sash and one set hung on a rod at the top of the window frame, or casing, extending down and over the top part or heading of the lower curtains, just far enough to cover the rod on which the lower sash curtains are hung.

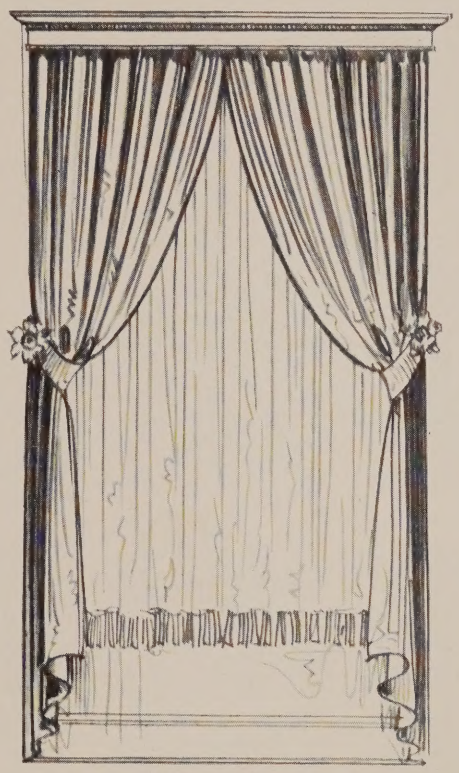


Figure No. 7

Suggested Materials: GLASS CURTAINS—Silk gauze trimmed with fringe. OVERDRAPERIES AND TIE-BACKS—Silk taffeta. RODS—Kirsch Triple Rod. The cornice is hung on the third rod with Kirsch Lambrequin Stays.

It is not uncommon practice to have windows of various widths and heights in the same room. This is usually caused by an attempt on the part of the architect to create some special exterior construction in order to give balance to the exterior of the building as a whole.

The draperies can be made to correct to a great extent this irregularity of the different widths and heights of windows in the same room, or both, by properly planning and hanging the draperies.

Draperies should be of uniform length. Windows sometimes are of various widths in the same room. Such windows can be given the appearance of having the same width by extending the sides of the draperies, or curtains, beyond the woodwork, or trim. This is easily accomplished with the Kirsch Bracket Arms as illustrated on page 40.

It is usually more desirable and better practice to cut the materials to the same width.

Where windows are of various heights, it is usually a simple matter to bring them all to a uniform level in appearance by hanging the valances the same height from the ceiling with the use of Kirsch bracket arms.

In this section it has not been attempted to give suggestions for draping single windows of the casement type, or odd shaped, single windows. Suggestions for draping such windows are given in other sections of this volume.

Draping Suggestions for Single Windows

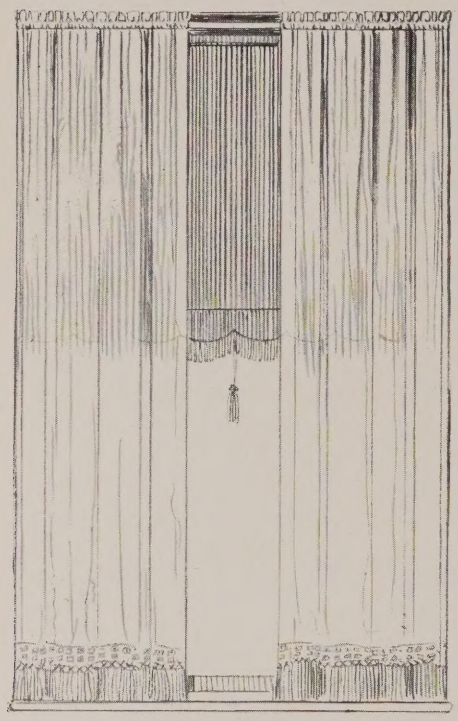


Figure No. 8

Figure No. 8

Suggested Materials: CURTAINS—These may be of marquisette, net, silk gauze or silk jacquard, trimmed at the bottom with fringe. RODS—Kirsch Single Curtain Rod.

Figure No. 9

Suggested Materials: RUFFLED CURTAINS AND VALANCE — Voile or dotted or figured marquisette. RODS—Kirsch Double Curtain Rod.

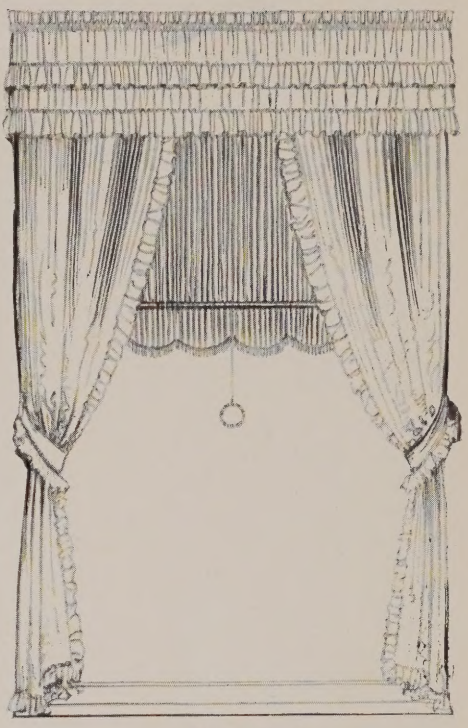


Figure No. 9

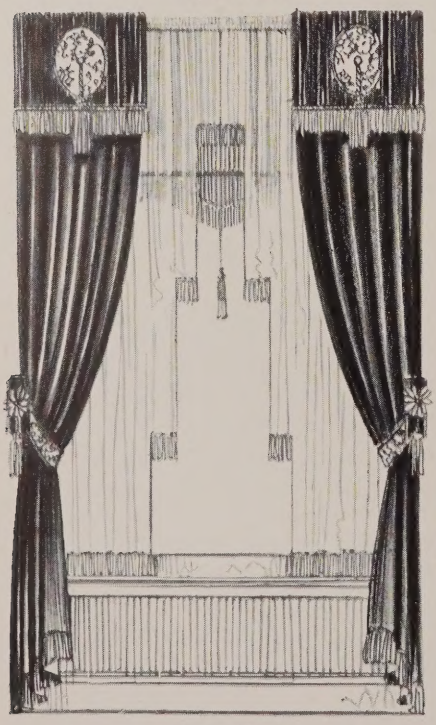


Figure No. 10

Figure No. 10

Suggested Materials: GLASS CURTAINS—Fine voile cut in a cascade to form a Dutch valance at the top. SIDE DRAPERIES—Plain satin, trimmed with fringe, embroidered rosettes and tassels. RODS — Kirsch No-Valance Side Drape Rod.

Figure No. 11

Suggested Materials: GLASS CURTAINS—Silk casement cloth. OVERDRAPERIES—Plain satin. LAMBREQUIN — Velvet with embroidered applique. RODS—Kirsch Triple Lambrequin Rod with Square Corner Bend on third rod.

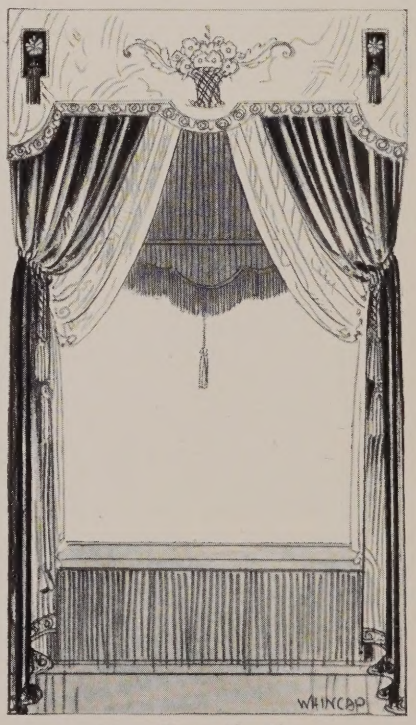


Figure No. 11

Draping Suggestions for Single Windows

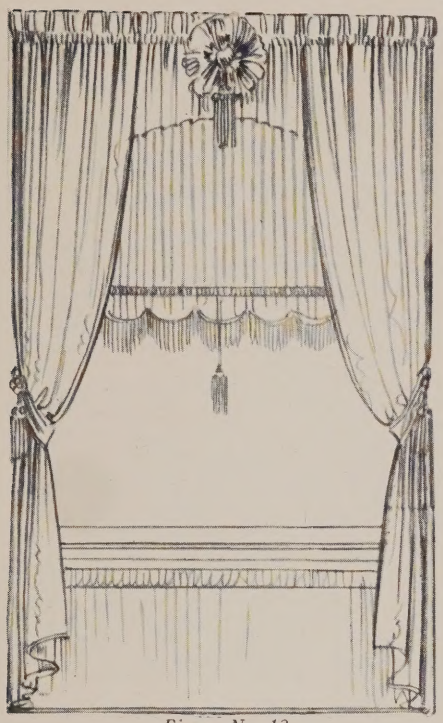


Figure No. 12

Figure No. 12

Suggested Materials: CURTAINS AND DUTCH VALANCE—Colored mercerized madras. Dutch valance is trimmed with a large rosette, cord and tassel. TIE-BACKS—Same material as curtains, trimmed with cords and tassels. RODS—Kirsch Single Curtain Rod.

Figure No. 13

Suggested Materials: GLASS CURTAINS—Silk jacquard trimmed with silk fringe. OVERDRAPERIES AND DUTCH VALANCE—Plain silk material trimmed with embroidered bands, cords and tassels at the top and deep bullion fringe with a fancy heading at the bottom. RODS—Kirsch Double Curtain Rod.

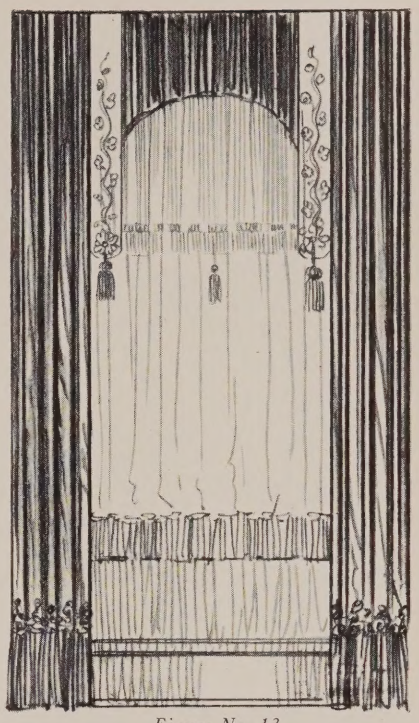


Figure No. 13

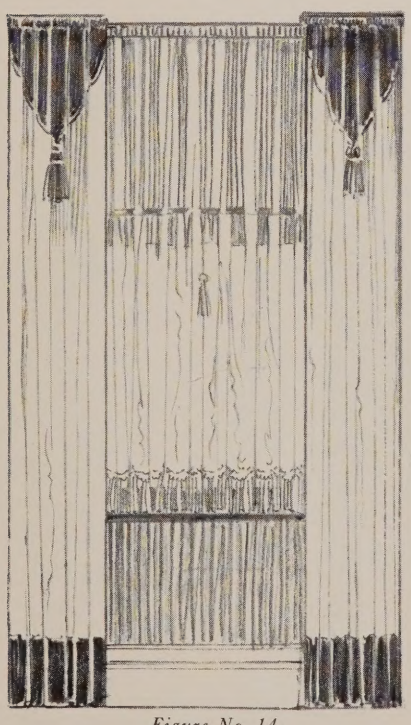


Figure No. 14

Figure No. 14

Suggested Materials: GLASS CURTAINS—Silk gauze. OVERDRAPERIES—Plain poplin trimmed at the top with shaped bands of sateen, cord and tassels. Dadoes of sateen are used at the bottom. HARDWARE—Kirsch No-Valance Side Drape Rod.

Figure No. 15

Suggested Materials: SCALLOPED CURTAINS—Silk gauze. OVERDRAPERIES AND PINCH PLAITED VALANCE—Plain mercerized or silk material. The valance is decorated with an extra embroidered panel which may be of poplin, velvet or satin. Tiebacks are of the same material as the panel. HARDWARE—Kirsch Triple Curtain Rod.

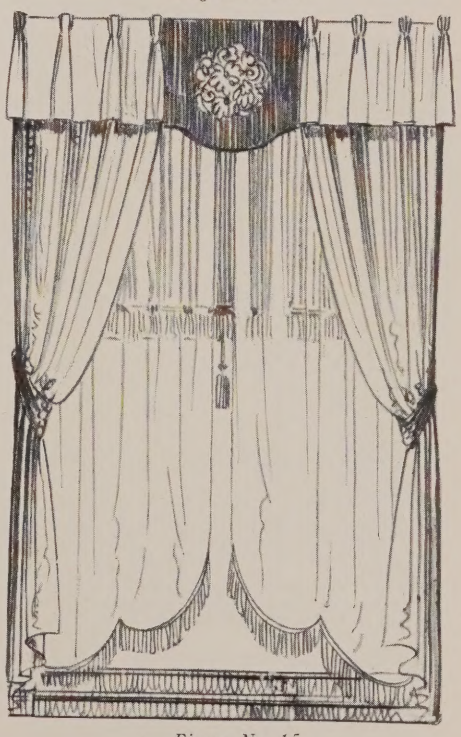


Figure No. 15

Draping Suggestions for Single Windows

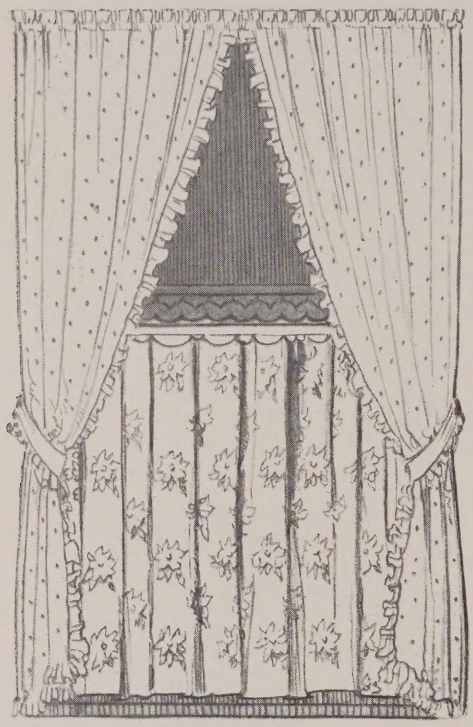


Figure No. 16

Figure No. 16

Suggested Materials: SASH CURTAINS — Cretonne. RUFFLED OVER CURTAINS — Dotted Marquisette with tie-backs to match. ROD—Kirsch Sash Rod for the sash curtains which are hung with rings or slides. Kirsch Single Curtain Rod is used for the over curtains.

Figure No. 17

Suggested Materials: SIDE DRAPERIES—Plain casement cloth trimmed with fringe. FESTOON VALANCE—Iridescent silk poplin trimmed with velvet bands, cord and tassels. A French pull shade takes the place of the inner curtains. ROD — Kirsch Double Curtain Rod.

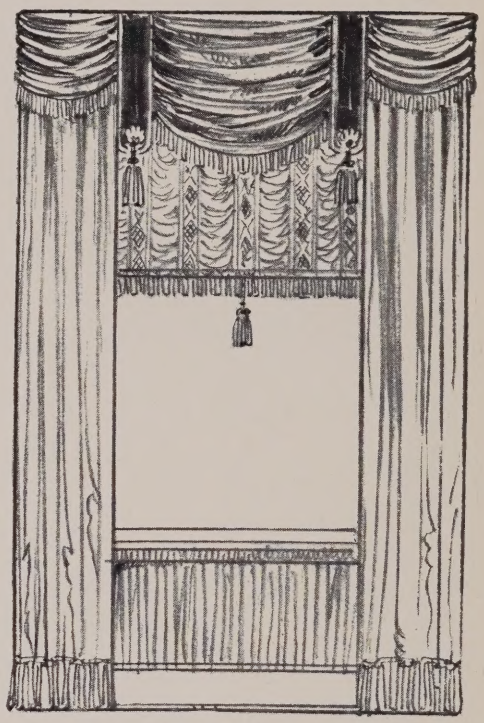


Figure No. 17

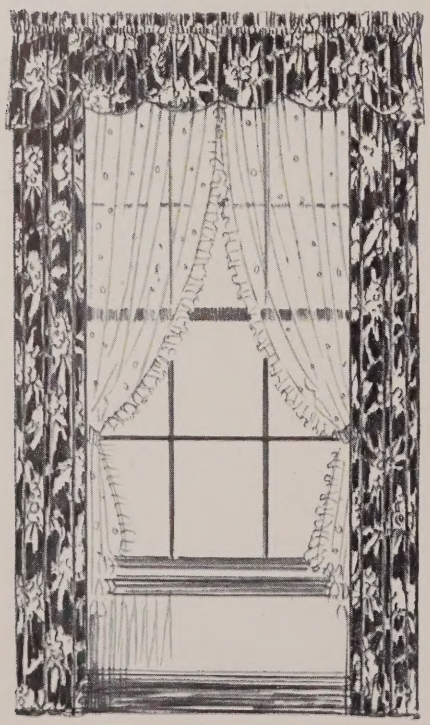


Figure No. 18

Figure No. 18

Suggested Materials: RUFFLED GLASS CURTAINS—Dotted marquisette. OVERDRAPERIES AND SCALLOPED VALANCE — Figured cretonne. ROD — Kirsch Triple Curtain Rod.

Figure No. 19

Suggested Materials: GLASS CURTAINS—Swiss panel net. OVERDRAPERIES — Plain satin draped back with cord and tassel. LAMBREQUIN—Velvet combined with the festoon of satin. ROD — Kirsch Triple Lambrequin Rod with a square corner bend on the third rod. A cornice is used at the top.

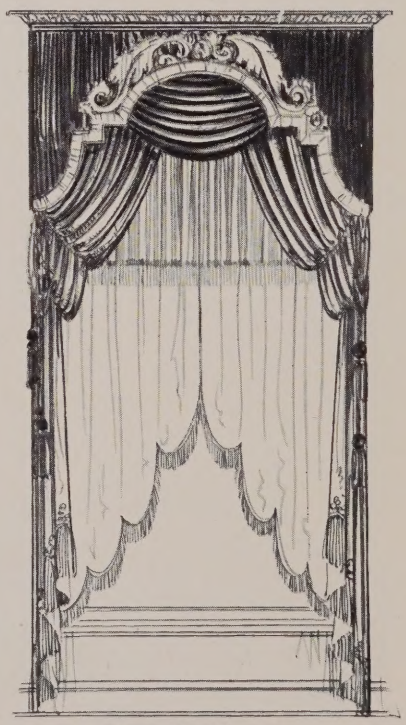


Figure No. 19

Four Different Draping Suggestions for the Same Single Window

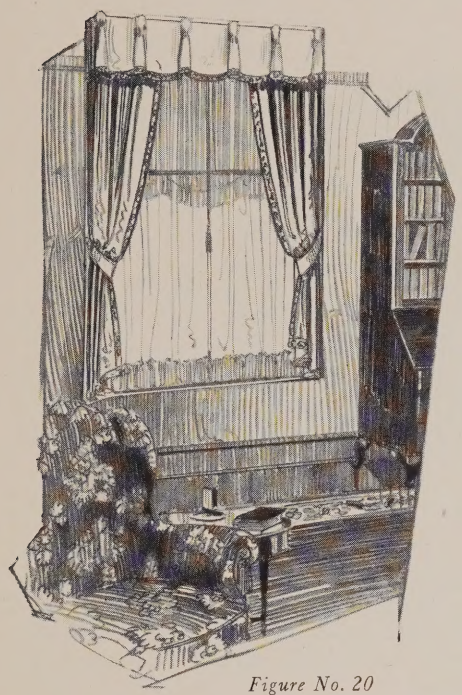


Figure No. 20

Figure No. 20

Suggested Materials: GLASS CURTAINS — Filet net. OVERDRAPERIES AND PINCH PLAITED VALANCE —Soft silk trimmed with braid. ROD — Kirsch Triple Rod.

Figure No. 21

Suggested Materials: GLASS CURTAINS — Silk gauze. OVERDRAPERIES—Plain taffeta. The cornice is trimmed with fringe. RODS—Kirsch Triple Rod. The cornice is hung on the third rod with Kirsch Lambrequin Stays.

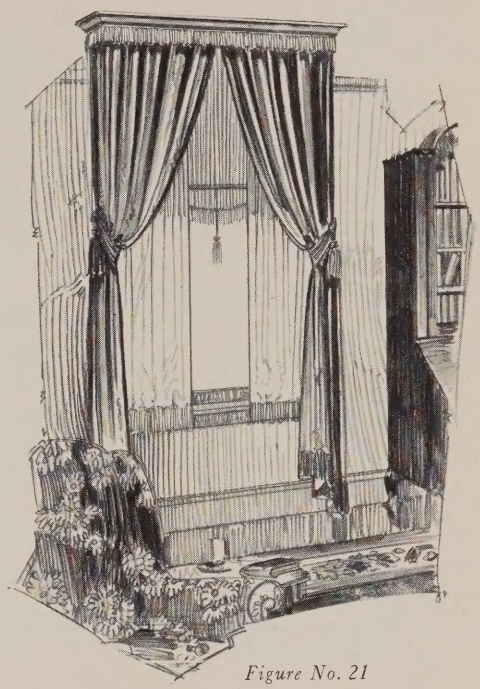


Figure No. 21

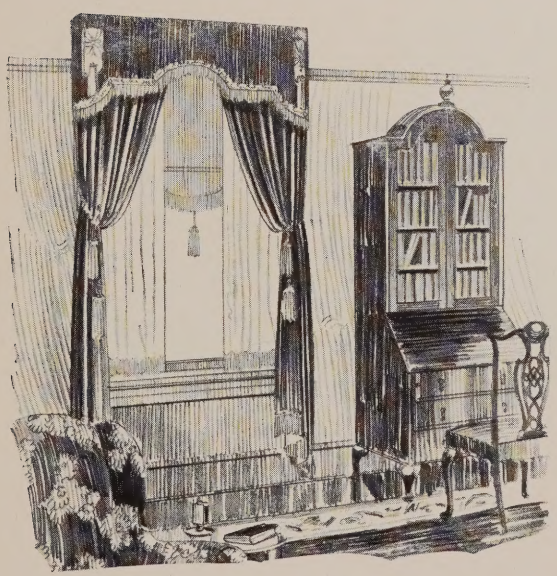


Figure No. 22

Suggested Materials: GLASS CURTAINS — Silk gauze trimmed with silk fringe. OVERDRAPERIES—Plain silk trimmed with bullion fringe. LAMBREQUIN—Velvet trimmed with fringe, cords and tassels. ROD—Kirsch Triple Lambrequin Rod.

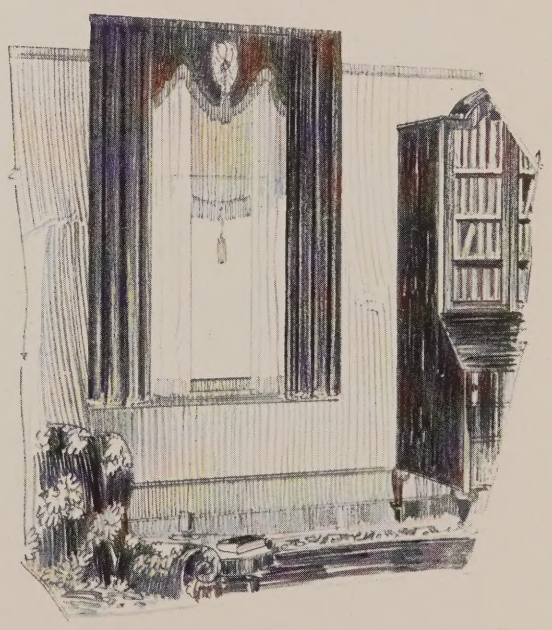


Figure No. 23

Suggested Materials: GLASS CURTAINS — Silk gauze trimmed with silk fringe. OVERDRAPERIES AND DUTCH VALANCE—Soft silk trimmed with bullion fringe. Dutch Valance is also trimmed with rosette, cord and tassel. RODS—Kirsch Double Curtain Rod.

Draping Suggestions for Single Windows

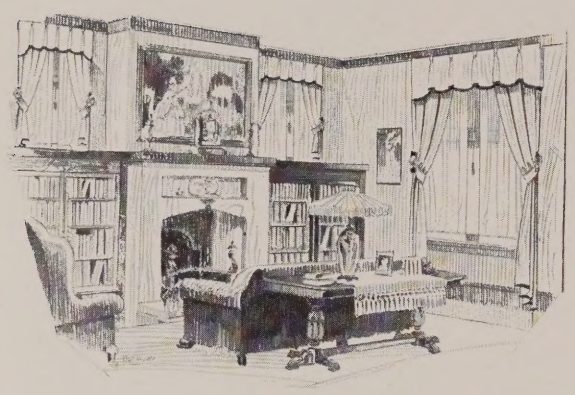


Figure No. 24

Suggested Materials: GLASS CURTAINS—Panel marquisette. OVERDRAPERIES, PINCH PLAITED VALANCE AND TIE-BACKS—Soft silk trimmed with braid edging. RODS—Kirsch Triple Curtain Rods.

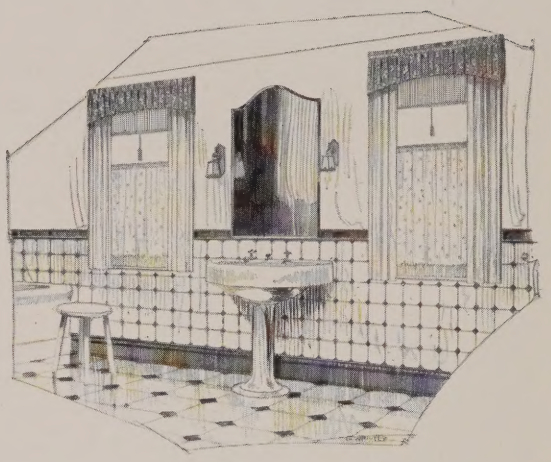


Figure No. 26

Suggested Materials: SASH CURTAINS—Dotted voile trimmed with fringe. OVERDRAPERIES—Pongee. SHIRRED VALANCE—Cretonne. RODS—Kirsch Sash Rods for the sash curtains and Kirsch Double Rods for the overdraperies and valances.

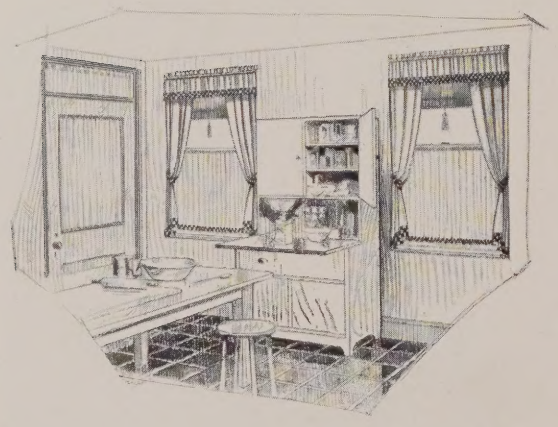


Figure No. 25

Suggested Materials: SASH CURTAINS—Marquisette trimmed with plaid cretonne. OVERDRAPERIES AND SHIRRED VALANCE—Casement cloth trimmed with plaid cretonne. RODS—Kirsch Sash Rods for the sash curtains and Kirsch Double Rods for the overdraperies and valances.

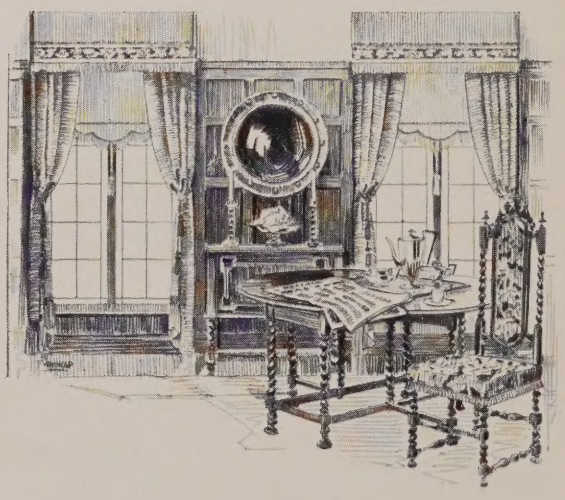


Figure No. 27

Suggested Materials: Velvet for the overdraperies and lambrequin, the overdraperies being trimmed with a deep fringe and draped back with heavy cord and tassels. The lambrequins are trimmed with embroidered bands. RODS—Kirsch Double Lambrequin Rods.

Draping Suggestions for Single Windows

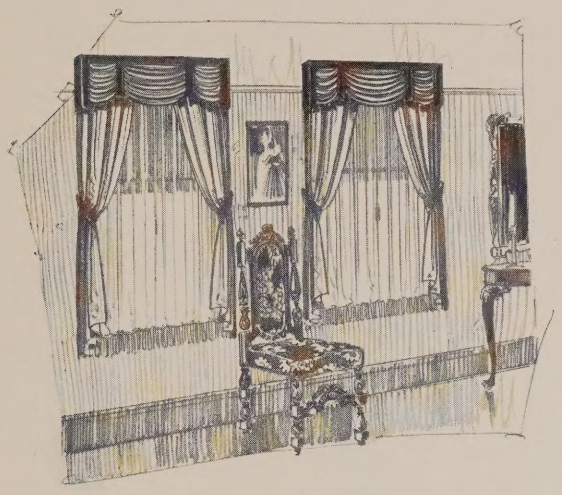


Figure No. 28

Suggested Materials: GLASS CURTAINS—Filet net. OVER-DRAPERIES—Plain taffeta. COMBINATION LAMBREQUINS, FESTOON VALANCES AND TIE-BACKS—Velvet and taffeta, trimmed with bullion fringe. RODS — Kirsch Triple Lambrequin Rods.

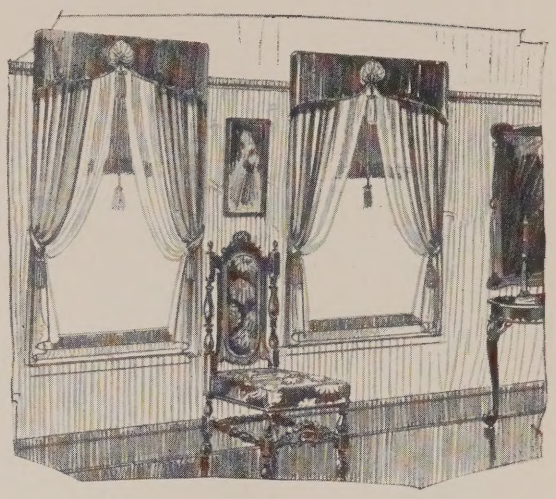


Figure No. 30

Suggested Materials: GLASS CURTAINS—Gloss silk. OVER-DRAPERIES—Plain, light weight silk. SHAPED LAMBREQUINS AND TIE-BACKS—Silk poplin trimmed with rosettes, cords and tassels. RODS—Kirsch Triple Lambrequin Rods.

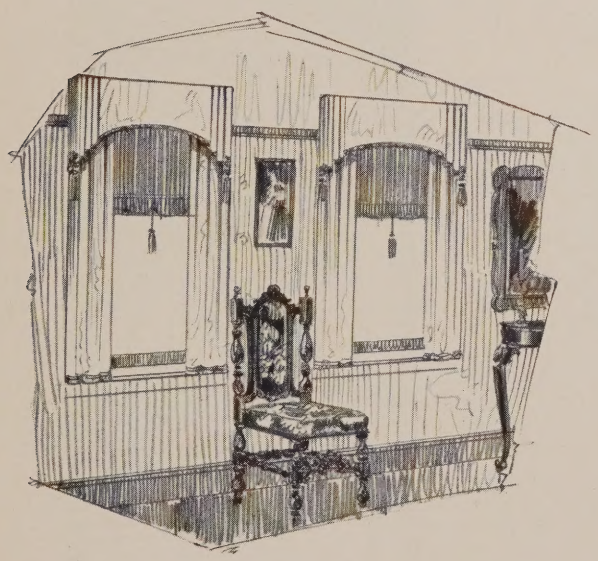


Figure No. 29

Suggested Materials: Side Draperies and Valances with plaits at the sides—Soft silk. The valances are trimmed with rosettes, cords and tassels. RODS—Kirsch Double Curtain Rods.

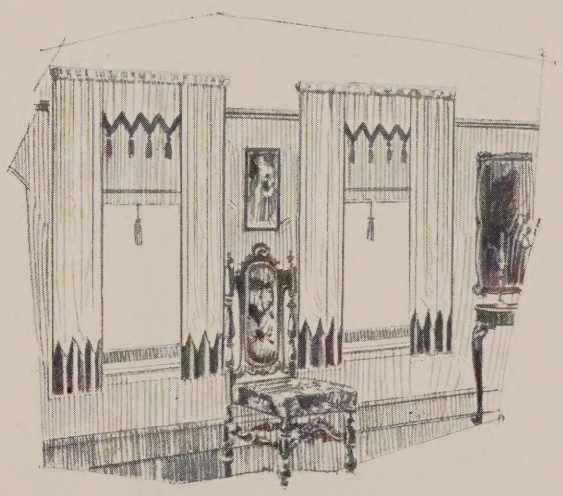


Figure No. 31

Suggested Materials: SIDE DRAPERIES AND DUTCH VALANCES—Plain satin trimmed with velvet facings, cords and tassels. RODS—Kirsch Single Curtain Rods.

Draping Suggestions for Single Windows

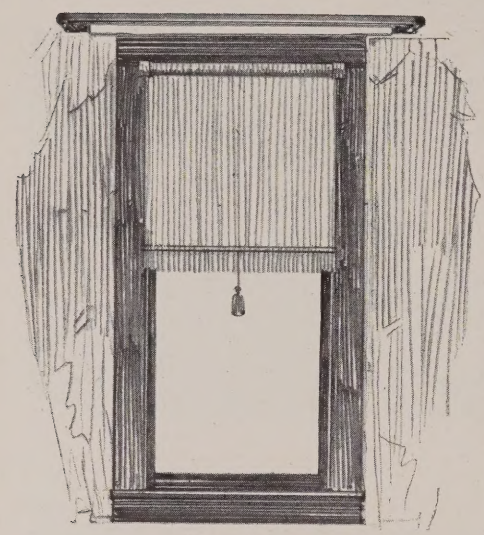


Figure No. 32

Figure No. 32—Shows an undraped window which is narrow and tall. The Kirsch No. 208 Horizontal Bracket Arms are attached to the top of the head casing with the bracket plate turned up to widen and incidentally heighten the appearance of the window.

Figure No. 33—Shows an undraped window with Kirsch Vertical Bracket Arms No. 209 attached to the side of the head casing with the bracket plate turned in. When used in this manner, the bracket arm only heightens the appearance of the window.

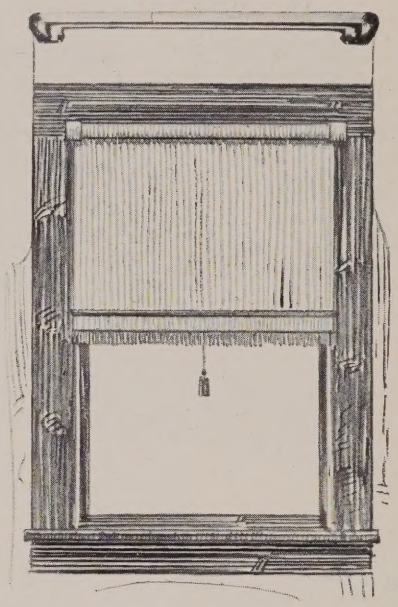


Figure No. 33

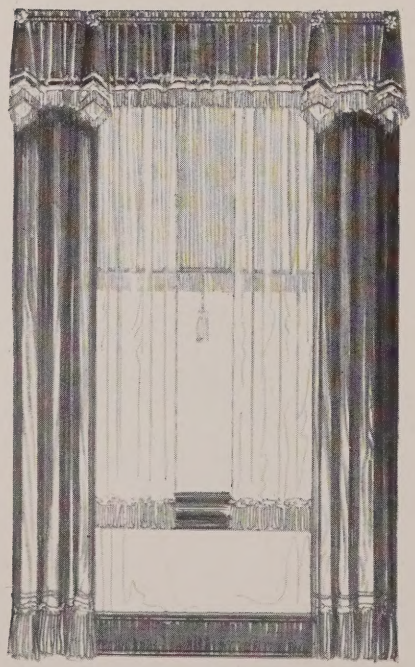


Figure No. 34

Figure No. 34—Shows the same window as in Figure No. 32 draped with inner curtains, overdraperies and valance. This illustration is evidence that the finished effect is most attractive when Kirsch Bracket Arms are used on a tall, narrow window.

Figure No. 35—Shows the same window as Figure No. 33. By using Kirsch Vertical Bracket Arms, the short, stubby appearance of the window is transformed into one of beautiful proportions.

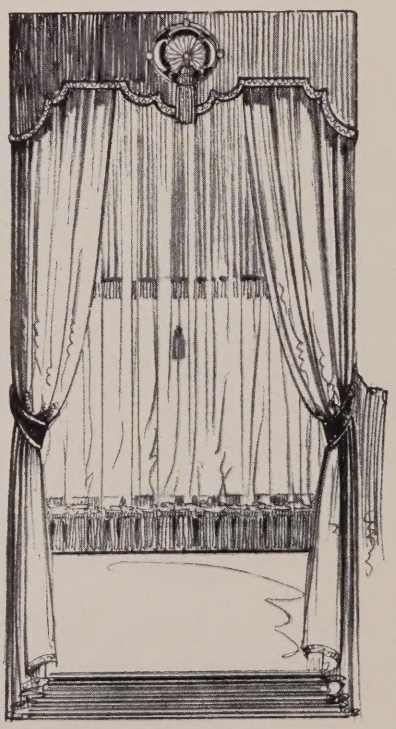


Figure No. 35

SECTION THREE

Double Windows

PLATE No. 8

Drapery Treatments for Double Windows

A DOUBLE, two sash window consists of two single windows in the same wall in one window frame separated only by a mullion—window casing or trim. The simplest way to drape double windows is to consider them as one unit. Use a single pair of panel curtains or two pairs of curtains and side overdraperies and a valance draped across the top of the double window. There are also a number of other treatments for double windows suggested in this chapter.

If the two windows comprising a double window are separated more than the ordinary width of a mullion it is usually advisable to drape each one as a single window. In this way the two windows can be draped as a single unit by using a valance across the top of the two windows and the intervening space—mullion or wall.

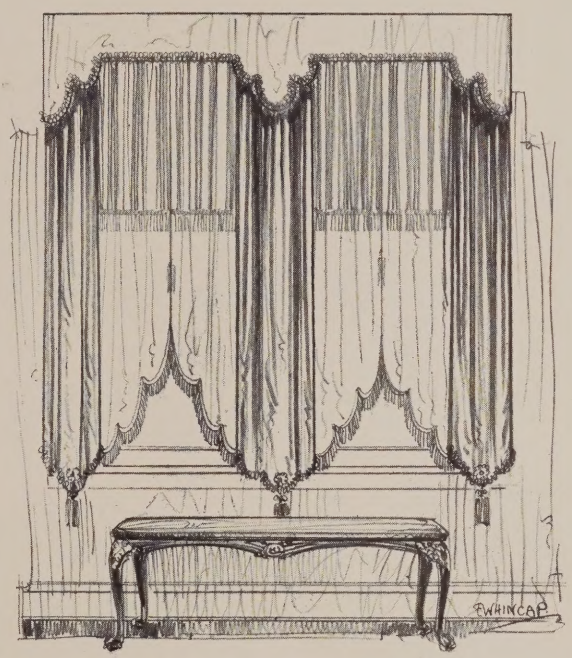


Figure No. 36

Suggested Materials: GLASS CURTAINS—Silk net cut in cascades and trimmed with fringe. OVERDRAPERIES—Satin trimmed with rosettes, cords and tassels. LAMBREQUIN—Satin trimmed with ruching. RODS—Kirsch Triple Lambrequin Rod.

There are two principal reasons for draping windows, one being the desire for pretty windows, and the other is to soften the glare of the incoming light. Double windows admit much more light than single windows, which makes it necessary to give the matter of window glare even more serious consideration than in the case of single windows. In draping double windows it is also important to take into consideration the appearance of the windows from the outside as well as the inside appearance. In this connection it should be kept in mind that all curtains and draperies which can be seen from out of doors should be somewhat similar in color, texture, and methods of hanging in order to give an effect of uniformity and orderliness regardless of type or style of window.

Valances are especially desirable in draping double windows as they help to maintain an architectural unity.

There is a better opportunity to exercise greater ingenuity in draping double windows than single windows. Serious consideration given to the matter of decorating windows tends to avoid costly mistakes. The harmony of decorative side draperies in the home largely depends upon the careful study and thought given the subject of modern draping. Rooms may be irritating to the nerves due to their glare, dullness or harshness, or restful and full of happy charm because of the proper diffusion of light and pleasing window decoration.

Draping Suggestions for Double Windows

Figure No. 37

Suggested Materials: OVERDRAPERIES WITH DUTCH VALANCES—Figured cretonne. French puff shades are used instead of glass curtains. RODS—Kirsch Single Rod with Extension Sections.

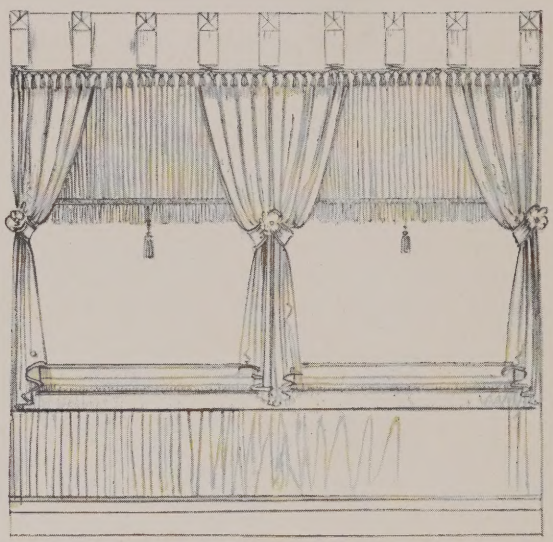


Figure No. 39

Suggested Materials: OVERDRAPERIES, DOUBLE BOX PLAITED VALANCE AND TIE-BACKS—Plain damask with tassel fringe on the valance and rosettes on the tie-backs. RODS—Kirsch Double Rod with Extension Sections.

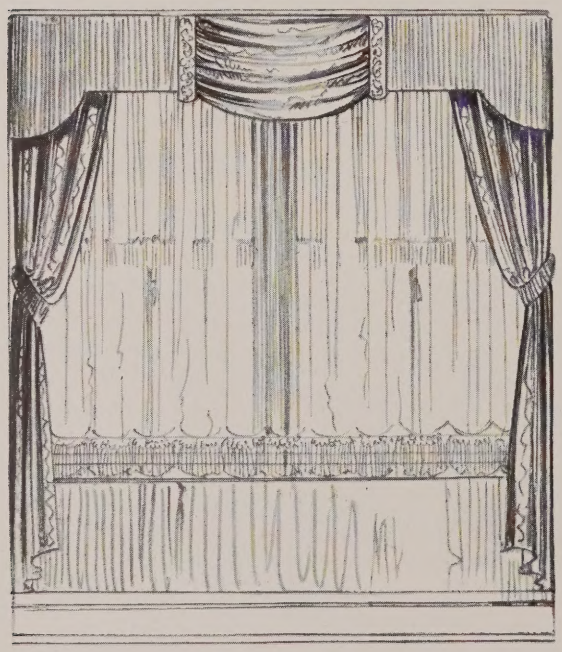


Figure No. 38

Suggested Materials: GLASS CURTAINS—Silk gauze scalloped at the bottom and trimmed with fringe. OVERDRAPERIES—Striped damask. COMBINATION FLAT AND FESTOON VALANCE—Plain damask. RODS—A Kirsch Triple Overdrape Rod. Extension Sections are also used.

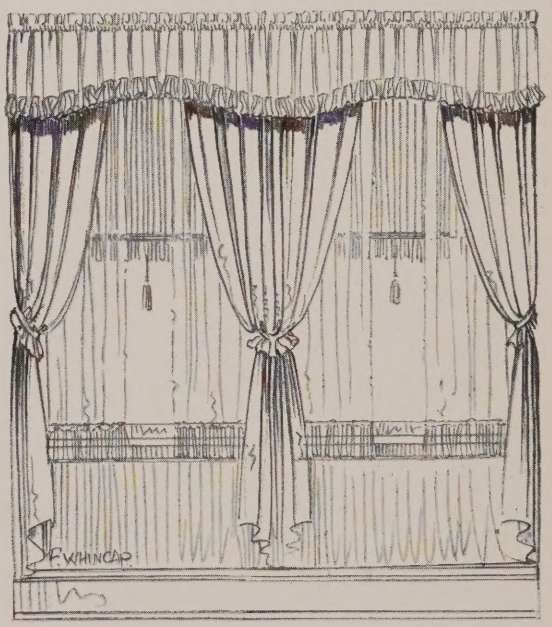


Figure No. 40

Suggested Materials: GLASS CURTAINS—Silk marquisette, trimmed with fringe. OVERDRAPERIES AND SHIRRED VALANCE—Plain taffeta. Valance is trimmed with a ruffle of silk gauze in a contrasting color. RODS—Kirsch Triple Curtain Rod with Extension Sections.

Draping Suggestions for Double Windows

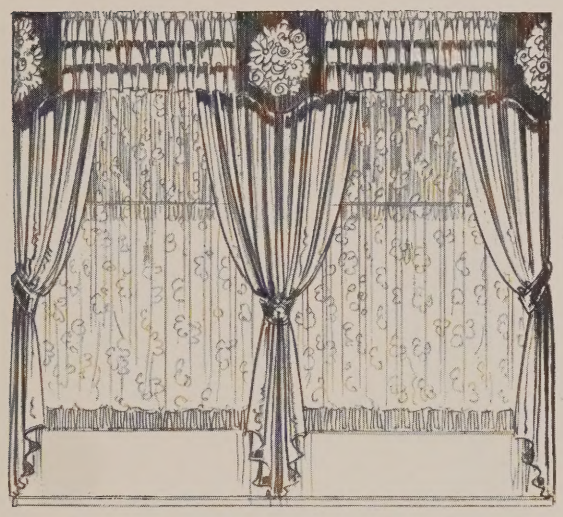


Figure No. 41

Suggested Materials: GLASS CURTAINS—Figured silk jacquard. OVERDRAPERIES—Silk taffeta. VALANCE—Taffeta with velvet panels and appliqued motifs. RODS—Kirsch Triple Rod.

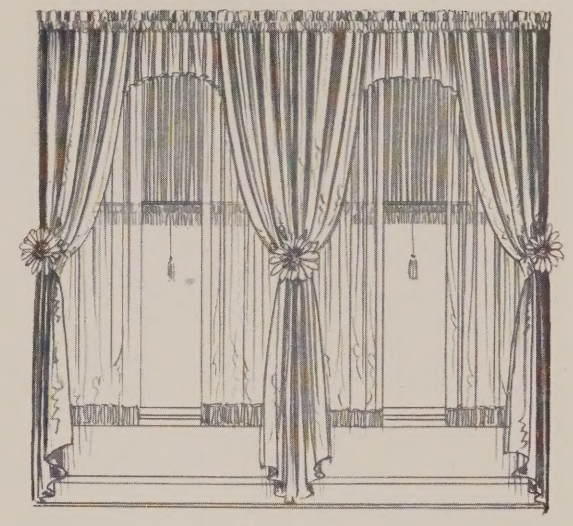


Figure No. 43

Suggested Materials: GLASS CURTAINS—Silk gauze. OVERDRAPERIES AND DUTCH VALANCES—Silk pongee. The tie-backs are also of silk pongee. ROD—Kirsch Double Rod.

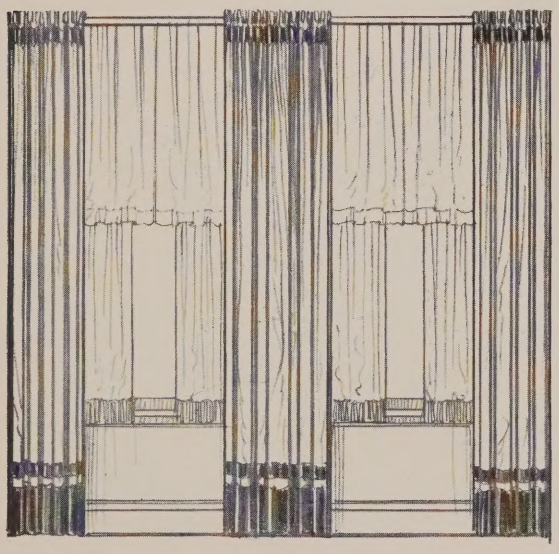


Figure No. 42

Suggested Materials: TWO TIER GLASS CURTAINS—Silk net, lower tier of curtains trimmed with fringe. OVERDRAPERIES—Silk trimmed with velvet bands. RODS—Kirsch Double Rod at the top with draw cord equipment on the first rod. Lower tiers of glass curtains are hung on separate sash rods.

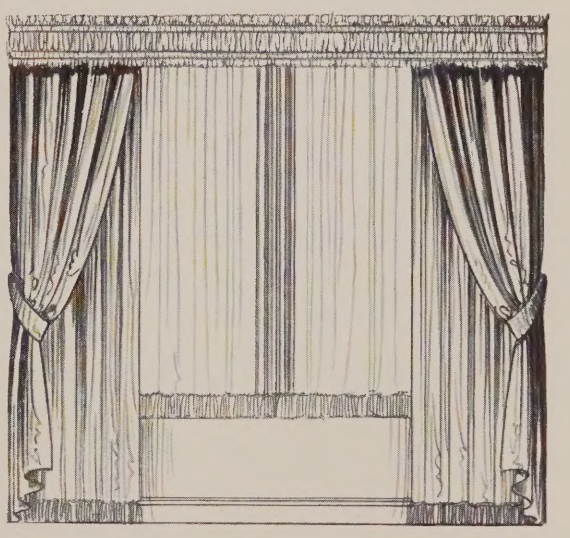


Figure No. 44

Suggested Materials: GLASS CURTAINS—Silk net. FLOOR LENGTH DRAW CURTAINS AND OVERDRAPERIES—Taffeta in harmonizing colors. SHIRRED VALANCE—Taffeta. RODS—Kirsch Triple Rod with draw cord equipment on the first rod. An extra single rod is used for the glass curtains.

Draping Suggestions for Double Windows

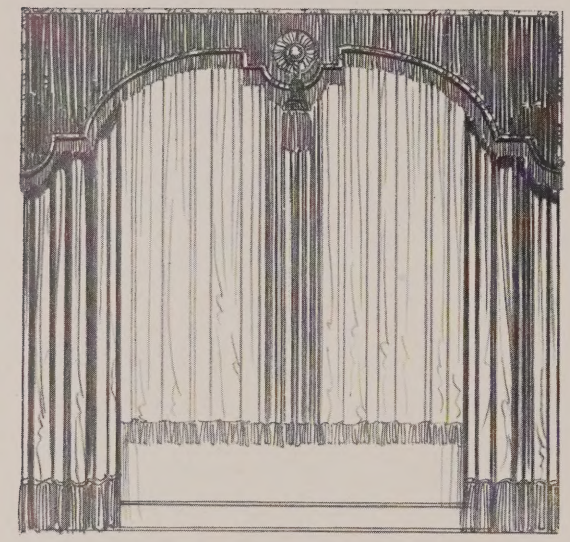


Figure No. 45

Suggested Materials: GLASS CURTAINS—Silk gauze trimmed with fringe. OVERDRAPERIES—Taffeta trimmed with bullion fringe. LAMBREQUIN—Velour trimmed with fringe, rosette and tassel. ROD—Kirsch Triple Rod with draw cord equipment on the first and second rods.

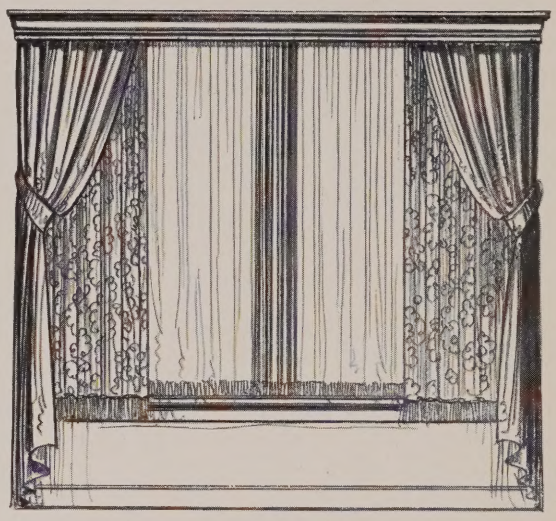


Figure No. 47

Suggested Materials: GLASS CURTAINS—Silk gauze. DRAW CURTAINS—Figured silk. OVERDRAPERIES—Plain satin with tie-backs to match. RODS—Kirsch Triple Rod fitted with draw cord equipment on the first and second rods. The cornice is put up with lambrequin stays on the third rod.

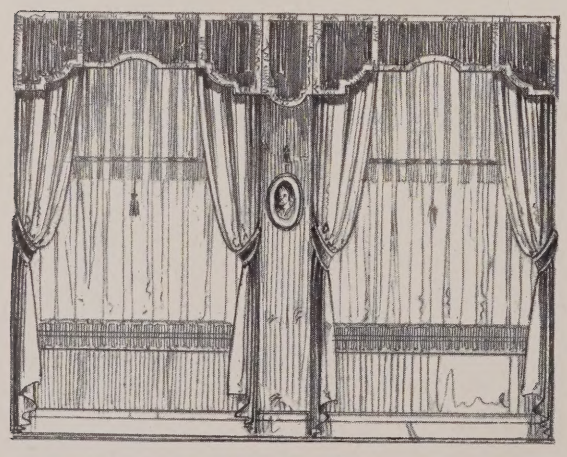


Figure No. 46

Suggested Materials: GLASS CURTAINS—Soft silk curtains trimmed with fringe. OVERDRAPERIES—Soft silk. LAMBREQUIN—Velour with soft silk facing used as a trimming. TIE-BACKS—Same material as used for the lambrequin. RODS—Kirsch Double Rods for the inner curtains and overdraperies on the two separate windows. The lambrequin is supported by a Kirsch Single Lambrequin Rod.

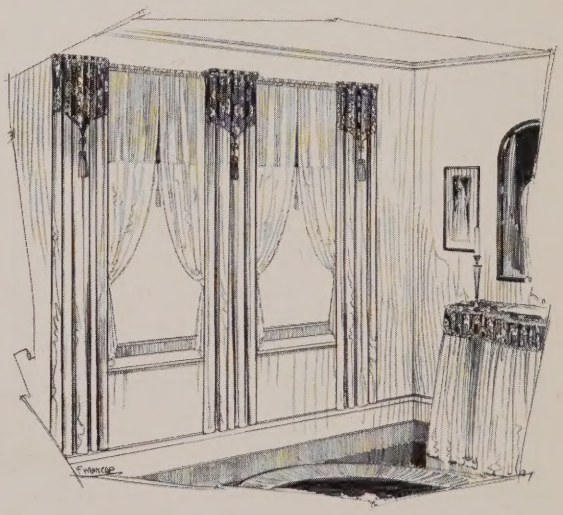


Figure No. 48

Suggested Materials: GLASS CURTAINS—Silk marquisette. OVERDRAPERIES—Plain soft silk with trimmings of cretonne, cords and tassels in a valance effect. RODS—Kirsch No-Valance Side Drape Rod with a mullion rod for the middle overdrapery.

SECTION FOUR

Windows in Groups of Three or More

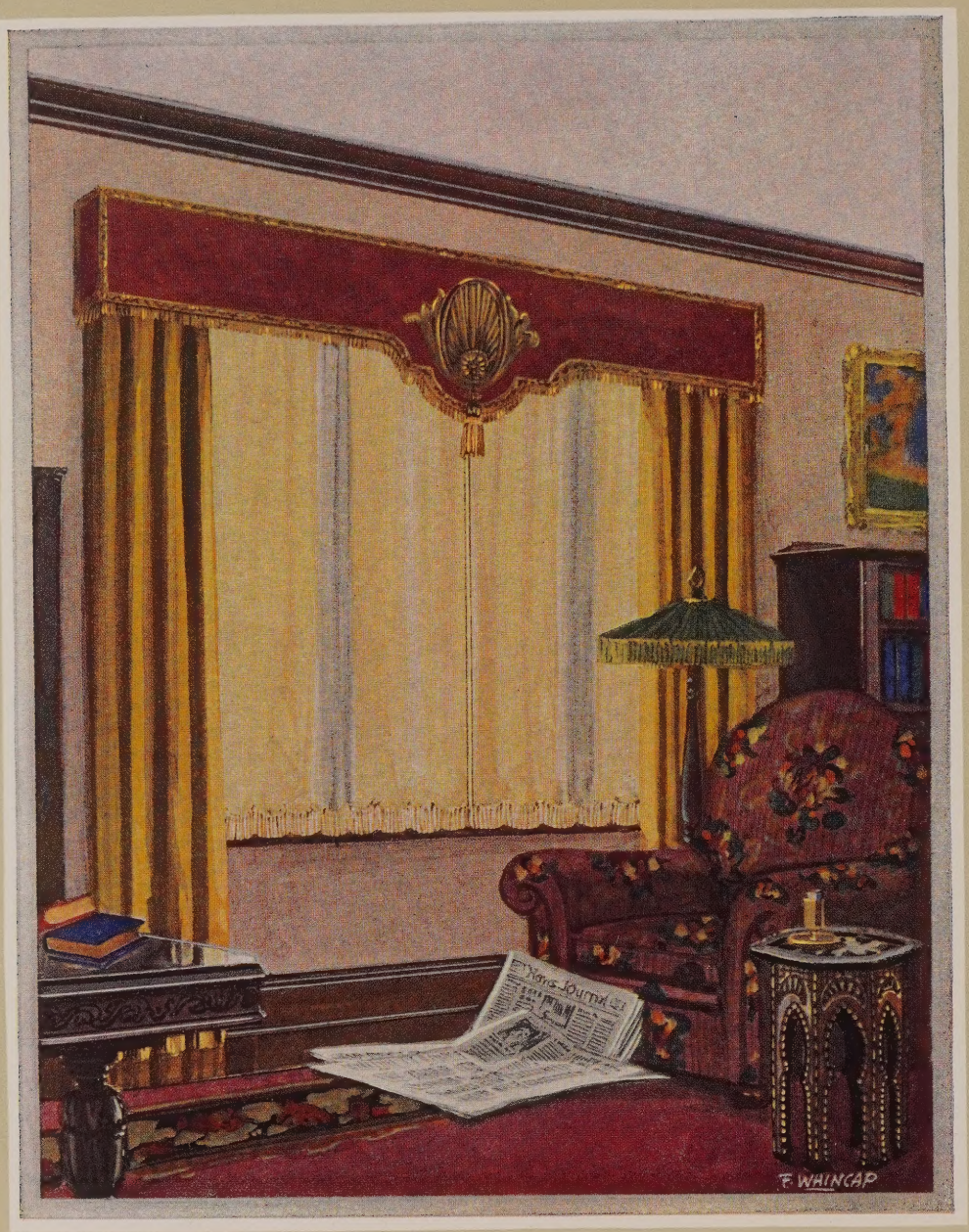


Plate No. 9

Windows in Groups of Three or More

IN modern architecture there is a tendency towards triple and larger groups of windows. The proper draping of triple and group windows is more or less of a problem; at the same time group windows present an opportunity to use one's skill in securing unusual and beautiful effects.

Draping triple and group windows in the simplest fashion is usually the best. Treat each window with separate glass curtains, if glass curtains are to be used.

In the matter of overdraperies treat the group as one window by having side overdraperies and one valance for the entire group. Overdraperies may also be used on the mullions if it is desired to get more color into the draping treatment.

With Kirsch Mullion Overdrape Rods it is a very simple matter to drape the mullions. In a group of windows consisting of a wide one in the middle and narrow ones at each side it is clearly a matter of a pair of glass curtains for the center window and one-half pair each for the side windows depending, of course, upon the width of the drapery material used and the width of the side windows.

In a group of three or more windows it is best to connect the side overdraperies and mullion overdraperies with a valance, treating the group as if it were one window. The overdraperies and valance may be of the same material and color or any contrasting colors and materials. For the mullion overdraperies a half width of the material—depending upon its width—may be used to avoid excessive fullness.

If the room is too dark or too light the curtains and draperies should be selected for the purpose of modifying the light, with the exception of sun rooms where the sun's rays are always welcome.

Choose the colors and material for group windows with an eye to the size of the room and the furnishings. If the walls are decorated with a noticeably figured paper use only a plain or solid color at the windows. If the room has much sunlight do not use warm colors, such as yellow or orange. Use instead, blues and greens.

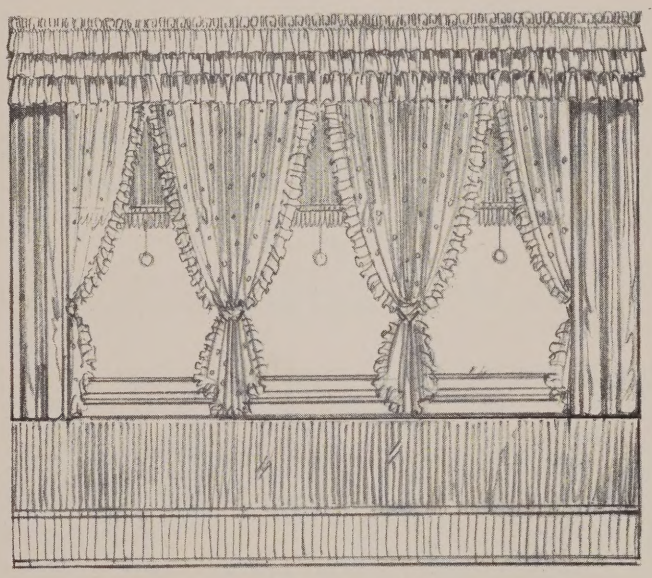


Figure No. 49

SUGGESTED MATERIALS—Ruffled Inner curtains—Dotted Grenadine. Overdraperies and Ruffled Valance—Plain Taffeta.

RODS—Kirsch Triple Overdrape Rod. Extension Sections are used for lengthening the rod.

The question of proper drapery hardware for triple and group windows is easily answered with the Kirsch line. The Kirsch One-Piece Extension Section used with extension rods makes it easy to build up a long rod in a few moments. If Kirsch Cut-to-Measure Rod is used the invisible splice makes it possible to build up rods of any length. Center supports are necessary to properly support the long rods.

With the information given in this section and the additional illustrations, the reader will be in a position to solve practically any window draping problem pertaining to windows in groups of three or more.

Draping Suggestions for Windows in Groups

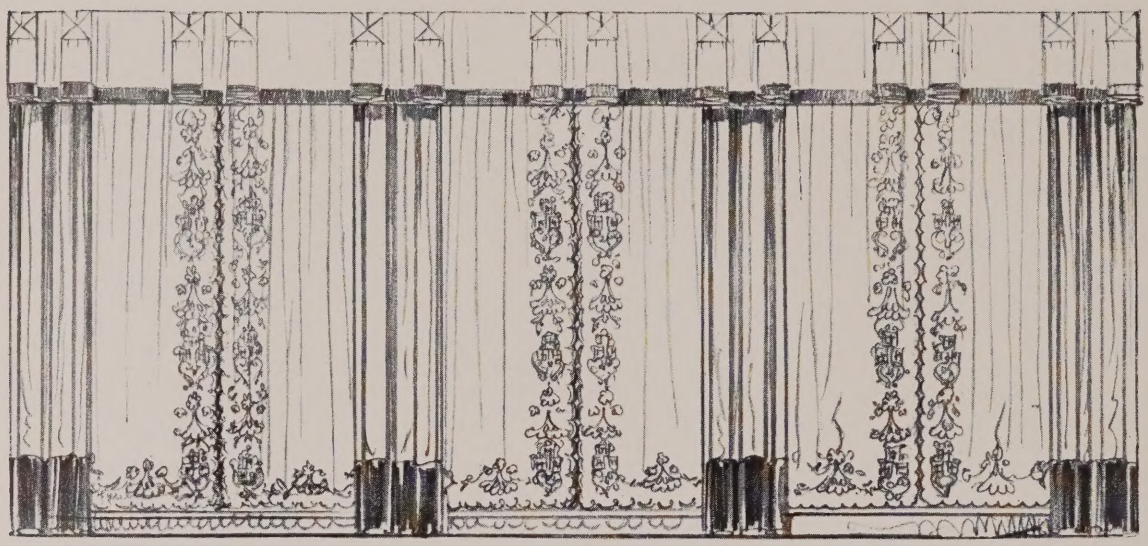


Figure No. 50

Suggested Materials: GLASS CURTAINS—Imported Point De Gene. OVERDRAPERIES AND DOUBLE BOX PLAITED VALANCE—Shiki rep. The trimming at the bottom of the valance and at the bottom of the overdraperies is Jaspe cloth. RODS—Kirsch Triple Curtain Rod with Extension Sections.

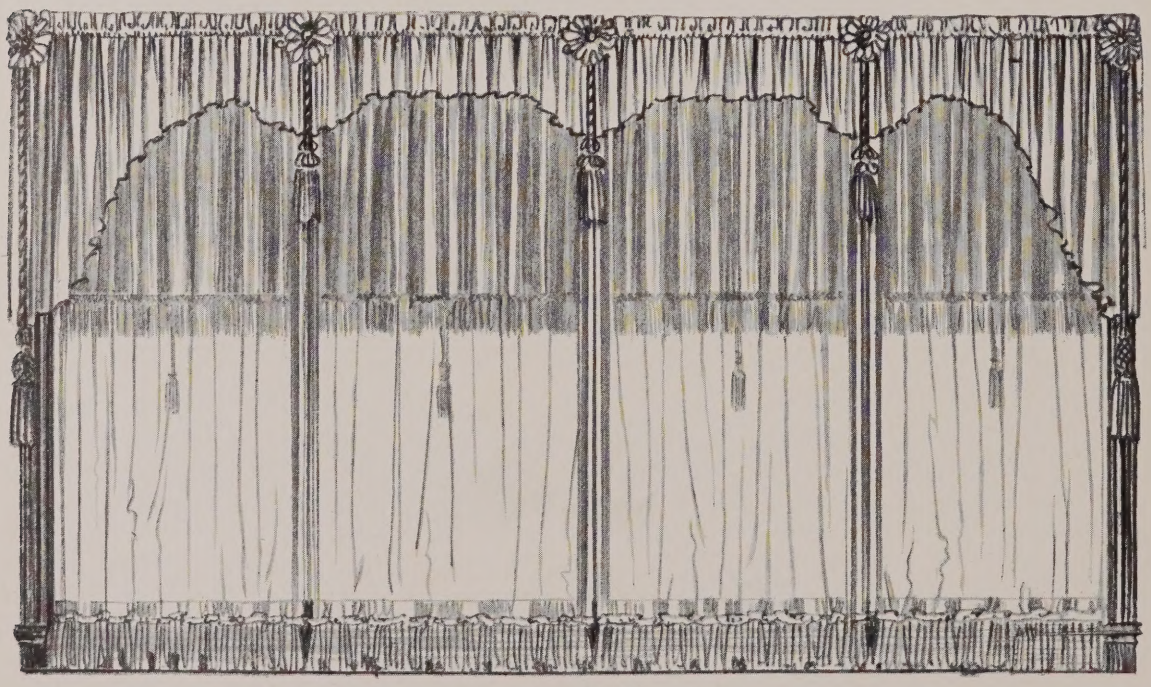


Figure No. 51

Suggested Materials: GLASS CURTAINS—Plain bobbinet with fringe. SHIRRED VALANCE—Silk poplin with rosettes, cord and tassels. RODS—Kirsch Double Curtain Rod with Extension Sections.

Draping Suggestions for Windows in Groups

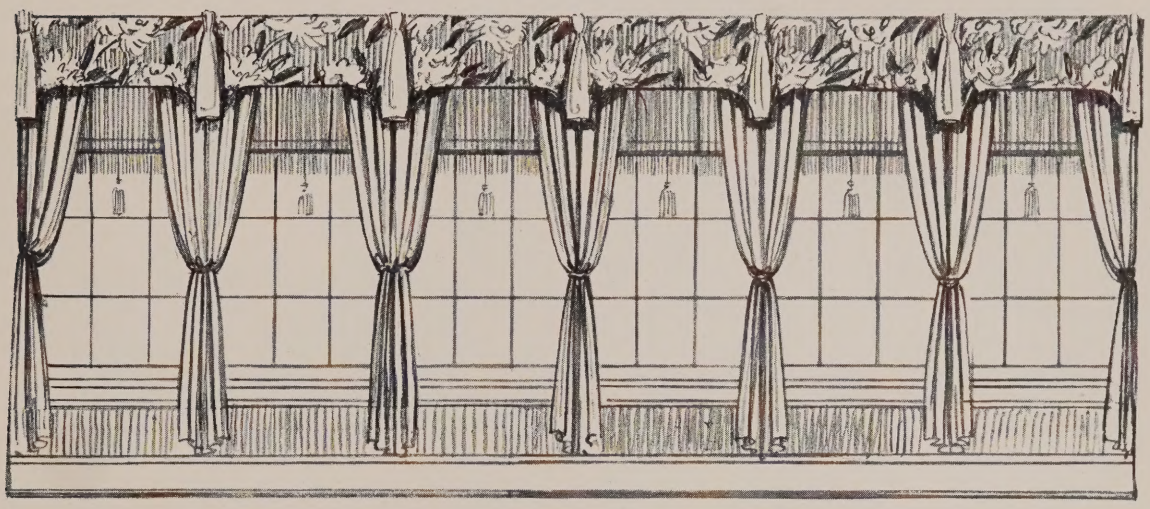


Figure No. 52

Suggested Materials: OVERDRAPERIES—Shantung silk with tie-backs of cretonne. FLAT PINCH PLAITED VALANCE—Figured cretonne with pinch plaits of Shantung silk. RODS—Kirsch Double Curtain Rod with Extension Sections.

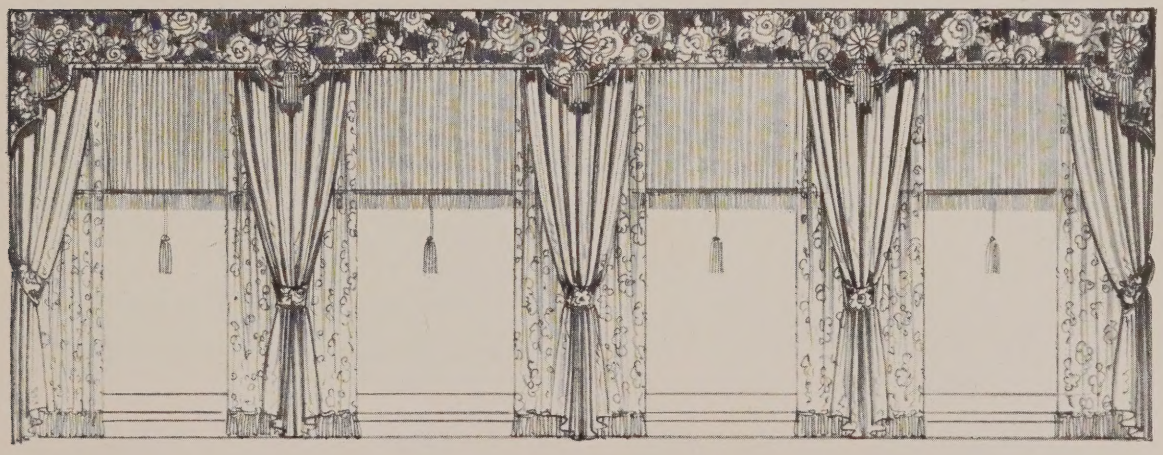


Figure No. 53

Suggested Materials: GLASS CURTAINS—Mercerized jacquard trimmed with fringe. OVERDRAPERIES—Plain mercerized madras. LAMBREQUIN—Figured cretonne trimmed with rosettes, cord, tassels and braid. TIE-BACKS—Cretonne. ROD—Kirsch Triple Rod.

Four Different Draping Suggestions for the Same Windows in a Group

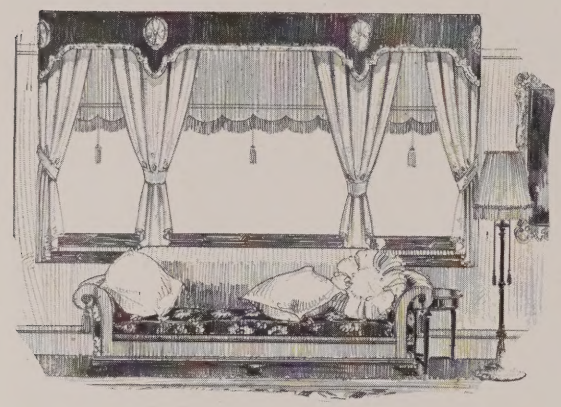


Figure No. 54

Suggested Materials: OVERDRAPERIES—Casement cloth. LAMBREQUIN—Velour trimmed with braid and embroidered motifs. ROD—Kirsch Triple Lambrequin Rod.

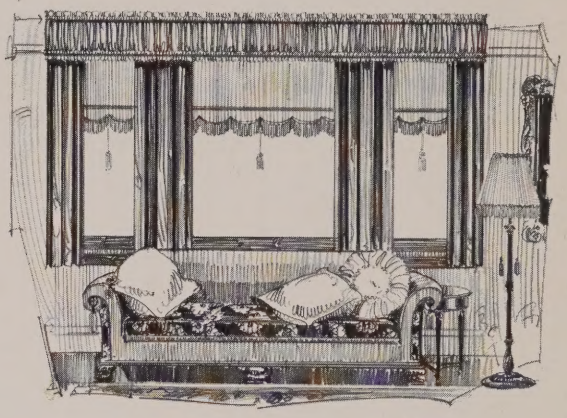


Figure No. 56

Suggested Materials: OVERDRAPERIES AND SHIRRED VALANCE—Silk poplin trimmed with bands of cretonne. ROD—Kirsch Double Curtain Rod.

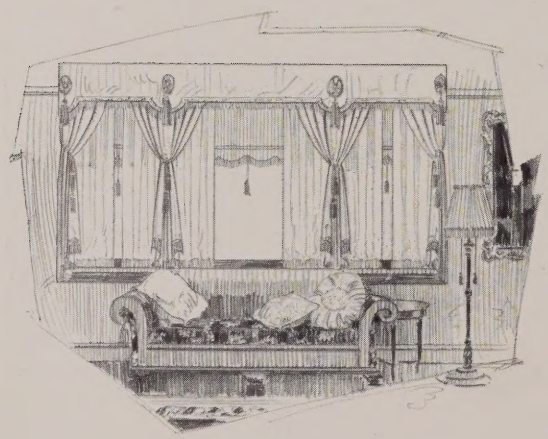


Figure No. 55

Suggested Materials: GLASS CURTAINS—Net. OVERDRAPERIES—Satin draped back with cords and tassels. LAMBREQUIN—Plain satin trimmed with braid, rosettes and tassels. ROD—Kirsch Triple Lambrequin Rod.

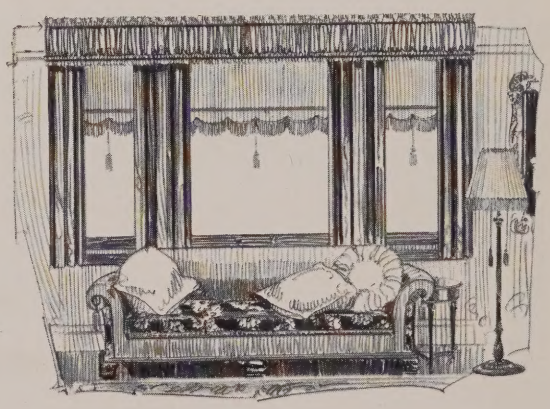


Figure No. 57

Suggested Materials: OVERDRAPERIES AND VALANCE—Silk poplin. RODS—Kirsch Double Curtain Rod at the top with an extra single rod through an extra casing along the lower edge of the valance.

Draping Suggestions for Windows in Groups

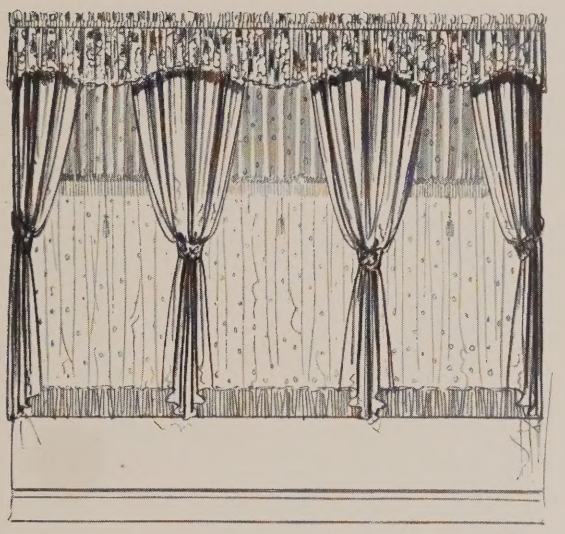


Figure No. 58

Suggested Materials: GLASS CURTAINS—Dotted marquisette trimmed with fringe. OVERDRAPERIES—Pongee. SHIRRED VALANCE AND TIE-BACKS—Cretonne. ROD—Kirsch Triple Curtain Rod.

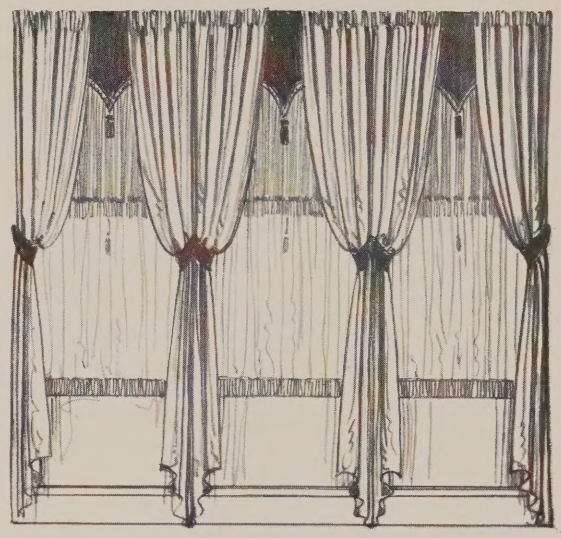


Figure No. 60

Suggested Materials: GLASS CURTAINS—Silk net. OVERDRAPERIES—Silk taffeta. DUTCH VALANCES AND TIE-BACKS—Velvet trimmed with galloon braid and tassels. ROD—Kirsch Double Curtain Rod.

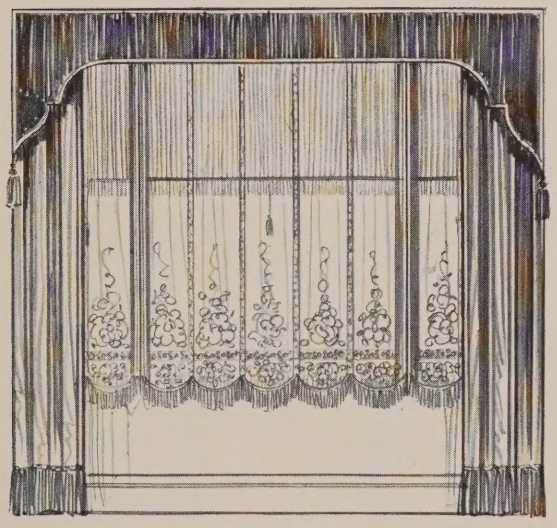


Figure No. 59

GLASS CURTAINS—Panel net. DRAW OVERDRAPERIES—Silk trimmed with bullion fringe. LAMBREQUIN—Velour trimmed with galloon braid and tassels. RODS—Kirsch Triple Rod, the second rod being fitted with Kirsch draw cord equipment so that the overdraperies may be opened or closed, as desired.

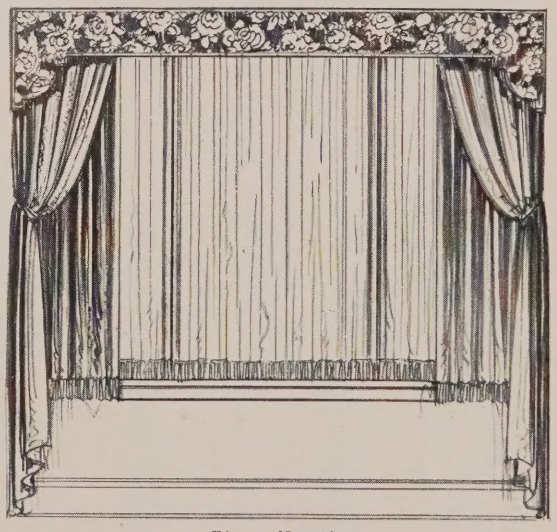


Figure No. 61

Suggested Materials: GLASS CURTAINS—Voile. DRAW OVER CURTAINS—Mercerized casement cloth trimmed with fringe. OVERDRAPERIES—Poplin. VALANCE—Figured cretonne trimmed with braid. RODS—Kirsch Triple Rod. The first rod is fitted with draw cord equipment. The glass curtains are hung on a Kirsch Portiere Track with slides.

Draping Suggestions for Windows in Groups

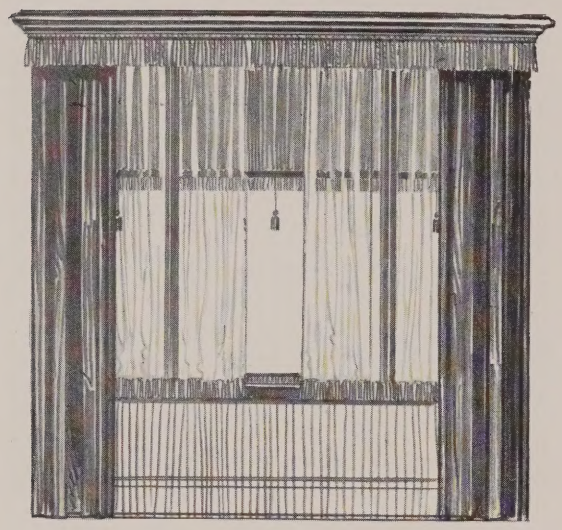


Figure No. 62

Suggested Materials: GLASS CURTAINS—Silk gauze trimmed with fringe. OVERDRAPERIES—Velour. Cornice is trimmed with bullion fringe. ROD—Kirsch Triple Rod with draw cord equipment on first and second rods. The cornice is supported on the third rod with Kirsch Lambrequin Stays. This is a simple and practical way of supporting a cornice.

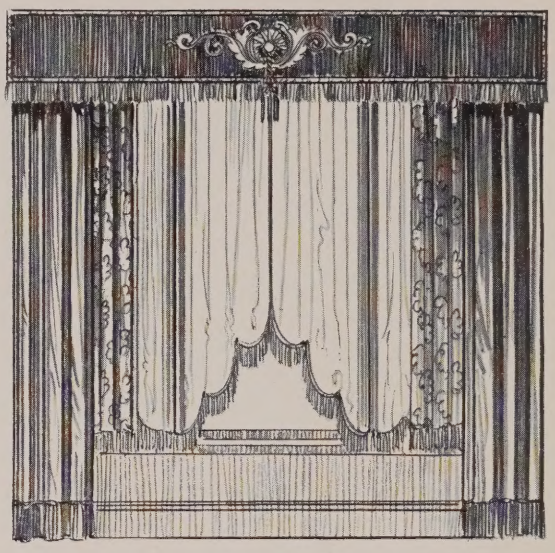


Figure No. 63

Suggested Materials: GLASS CURTAINS—Silk net trimmed with fringe. DRAW OVER CURTAINS—Figured silk. OVERDRAPERIES—Plain silk. LAMBREQUIN — Velour trimmed with an embroidered motif, galloon braid and fringe. RODS—Kirsch Triple Rod for the over curtains and lambrequin. The glass curtains are hung on Kirsch Sash Rods.

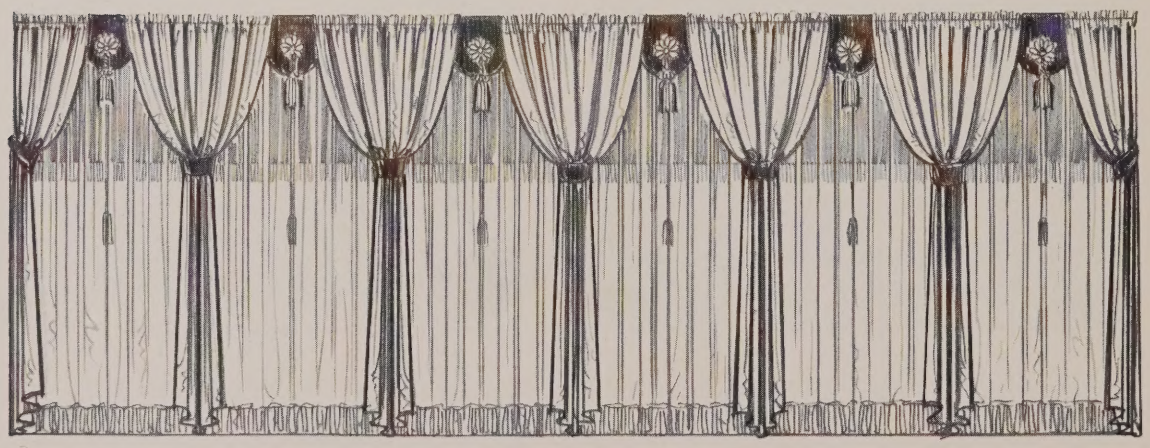


Figure No. 64

Suggested Materials: GLASS CURTAINS—Lace net trimmed with fringe. OVERDRAPERIES—Silk rep. DUTCH VALANCES—Velvet, trimmed with rosettes, cords and tassels. TIE-BACKS—Velvet. ROD—Kirsch Double Curtain Rod.

SECTION FIVE

Bay Windows

Plate No. 10

How Shall Bay Windows Be Treated?

IN many houses the bay window presents a draping problem which the home maker finds difficult to solve. The increasingly prominent part this type of window occupies in architectural design, coupled with the wide variety of shapes and sizes to be found in bay windows, presents possibilities for a great diversity of bay window draping treatments.

The window illustrations shown in this section are reproductions of the various types of bay windows for which draping suggestions are most frequently requested. It will be easy to alter these suggestions to take care of similar requirements. However, in this connection please bear in mind that the Kirsch Interior Decoration Service Bureau will give free assistance in the solution of any bay window or any other draping problems.

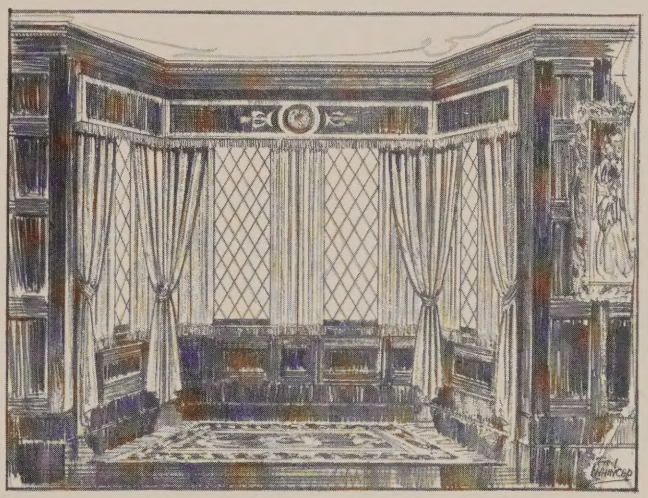


Figure No. 65

MATERIALS: Inner Draw Curtains—Silk casement cloth trimmed with bullion fringe. Overdraperies—Plain satin lined with sateen. Lambrequin—Plain velour, trimmed with silk applique and fringe mounted on composition board. Tie-backs—Velour, same as lambrequin.

RODS: Kirsch Triple, Cut-to-Measure, Bay Window Rod,—first rods fitted with draw cord equipment. Lambrequin is hung on the third rods with lambrequin stays.

The most pleasing and successful way of draping the bay window is to treat it as a single unit. The continuous valance or lambrequin which extends all the way across the bay window, aids materially in securing this effect. The valance or lambrequin may be of the same material as the overdraperies, but a plain colored material is often used with a figured fabric for the overdraperies, and vice versa. Tie-backs are always of the same material as the lambrequin and should also correspond with the valance in style, as shown on pages 116 to 120 inclusive.

When there is too much wall space between the windows which form the bay, treat each window as a separate unit. In such cases, of course, each window of the group is treated the same as regards design and material.

Bay window draperies must conform with the draperies on any other windows that may be in the same room, both as to design and material. Inasmuch as bay windows may be located in practically any room in the house, there is a wide range of materials and treatments to be considered.

The descriptions with the bay windows illustrated in this section indicate the most popular fabrics for bay window draperies.

The new features now being offered in Kirsch Bay Window Rods with Kirsch Draw Cord Equipment for curtains and draperies, simplify the matter of bay window drapery hardware and make it easier to obtain more beautiful bay window draping effects.

With the bay window drapery hardware now available, bay windows may be treated as attractively as any other window in the home.

Draping Suggestions for Bay Windows of Various Types

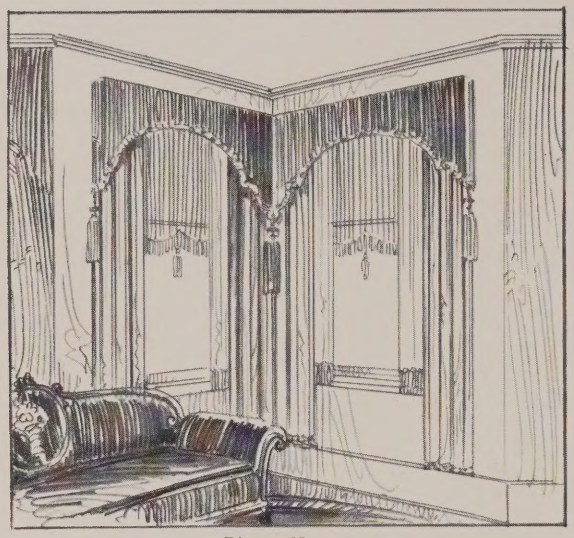


Figure No. 66

Figure No. 66

MATERIALS: Inner Draw Curtains—Silk Jacquard trimmed with fringe. Draw Overdraperies—Silk lined with sateen. Flat, Shaped Lambrequin—Velour, lined and interlined, trimmed with an embroidered band, cord and tassels.

RODS: Kirsch Special Triple Bay Window Rod. The Lambrequin is hung on the third rods with Kirsch Lambrequin Stays.

Figure No. 67 (below)

MATERIALS: Upper and lower tiers of curtains and the shirred valance are casement cloth, trimmed with an embroidered band.

RODS: Kirsch Double Cut-to-Measure Bay Window Rod is used at the top—the first rods are fitted with draw cord equipment. The valance shirrs on the second rods. The curtains in the lower tier are hung with French Heading Hooks and Plain Traverse Slides on a single Kirsch Cut-to-Measure Bay Window Rod and are drawn back and forth by hand.

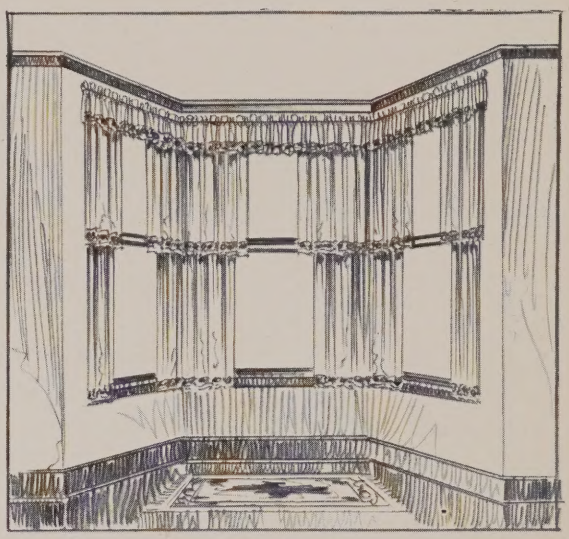


Figure No. 67

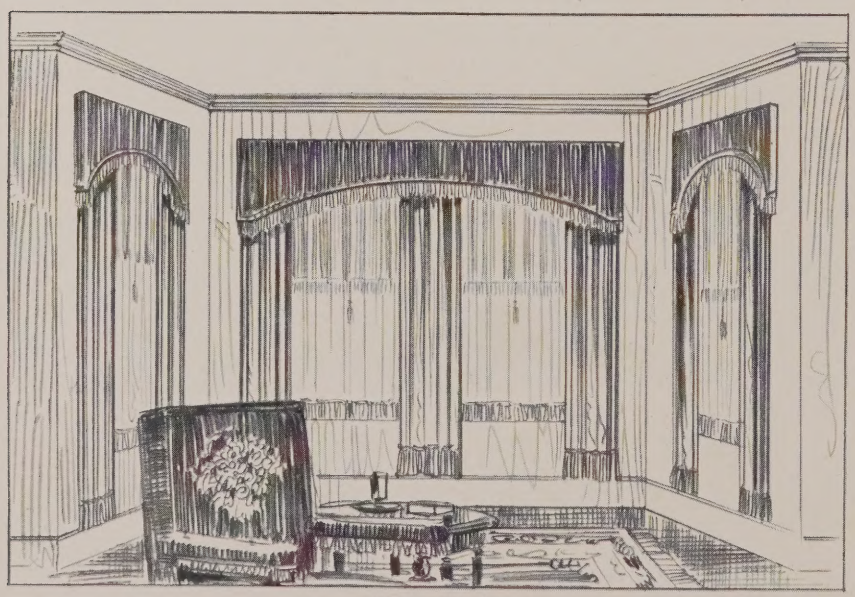


Figure No. 68

Figure No. 68 (at left)

MATERIALS: Inner Curtains —Silk gauze trimmed with fringe. Draw Overdraperies — Satin, lined with sateen and trimmed with bullion fringe. Flat, Shaped Lambrequin — Silk velour, lined and interlined, trimmed with fringe.

RODS: Kirsch Triple Cut-to-Measure Rods—the second rods are fitted with draw cord equipment. The lambrequins are hung on the third rods with Kirsch Lambrequin Stays. The wall space between the casings makes it necessary to treat the three windows as separate units.

Suggestions for Draping Bay Windows of Five Units

Figure No. 69

MATERIALS: Inner Curtains—Silk net, cut in cascade effect and trimmed with fringe. Draw overdraperies — Plain silk lined with sateen and trimmed with braid. Pinch-plaited, Scalloped, One-Piece Valance—Plain silk, lined with sateen and trimmed with braid.

RODS: Kirsch Triple, Cut-to-Measure, Bay Window Rod —second rods fitted with draw cord equipment, Valance is hung with Kirsch French Heading Rings No. 510.

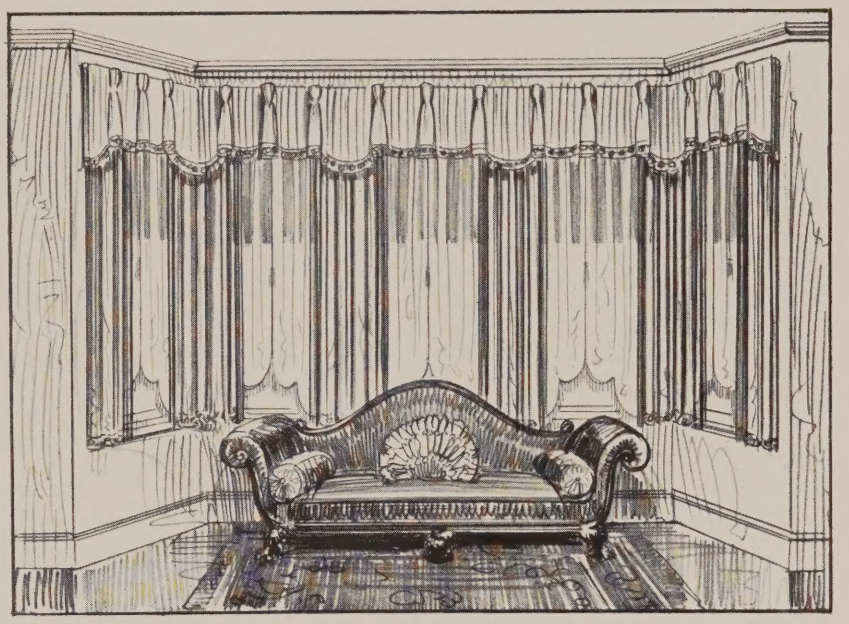


Figure No. 69

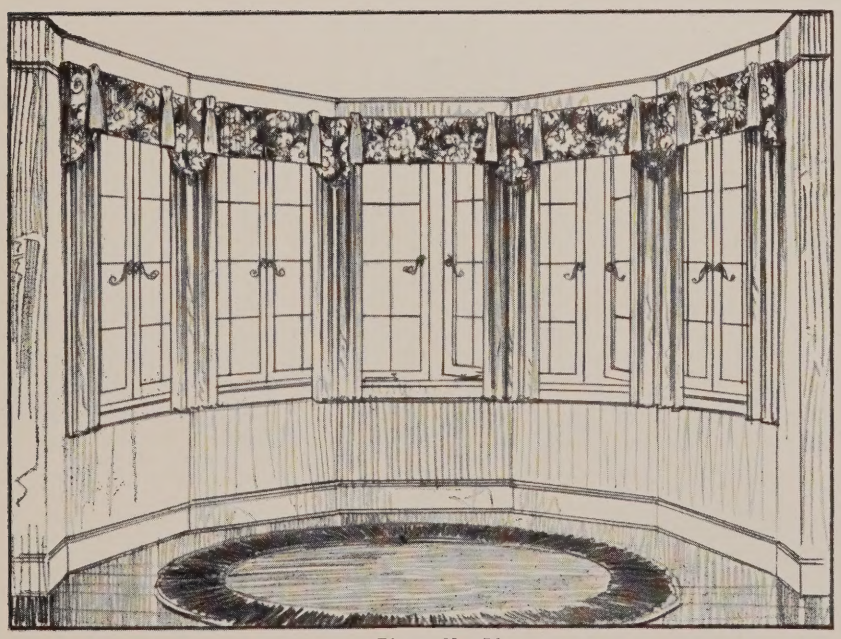


Figure No. 70

Figure No. 70

MATERIALS: Inner Draw Curtains—Mercerized casement cloth. Pinch-Plaited, Scalloped, One-Piece, Valance—Cretonne lined and trimmed with pinch plaits made of same material as in the draw curtains.

RODS: Special Kirsch Double, Cut-to-Measure, Bay Window Rod—the first rods are fitted with draw cord equipment. The valance is hung with Kirsch Lambrequin Stays.

Draping Suggestions for Bay Windows of Various Types

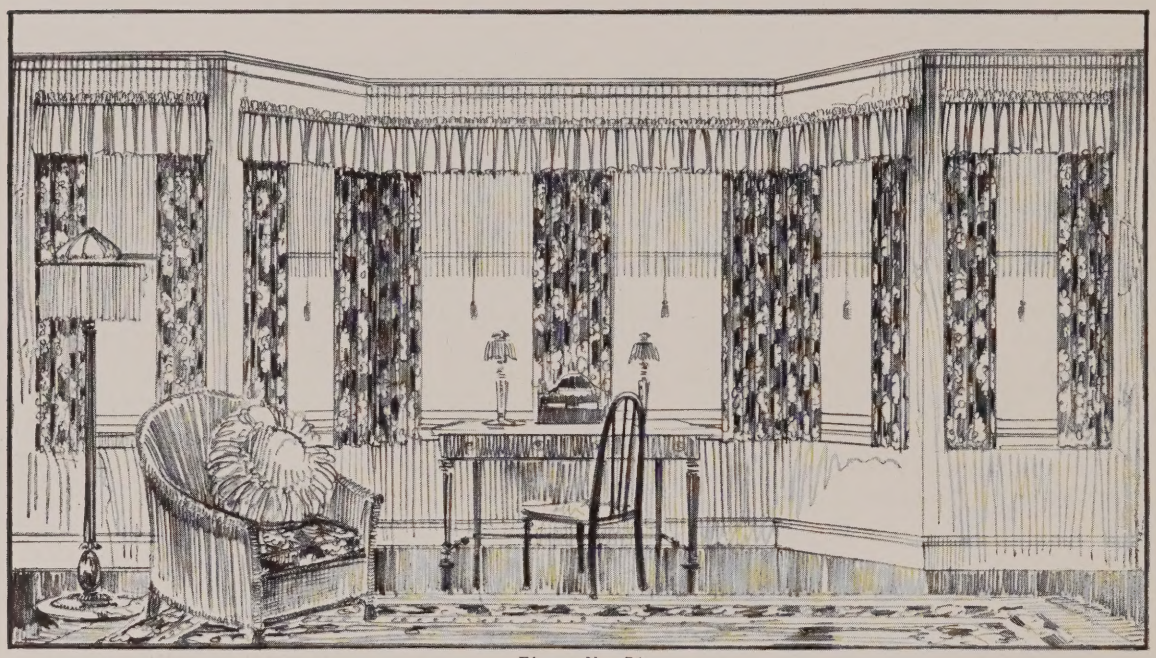


Figure No. 71

MATERIALS: Curtains—Cretonne lined with sateen. Shirred Valance—Poplin. RODS: Kirsch Double Bay Window Rod with extension sections. Kirsch Double Rods are used for the single windows at each side of the Bay Window.

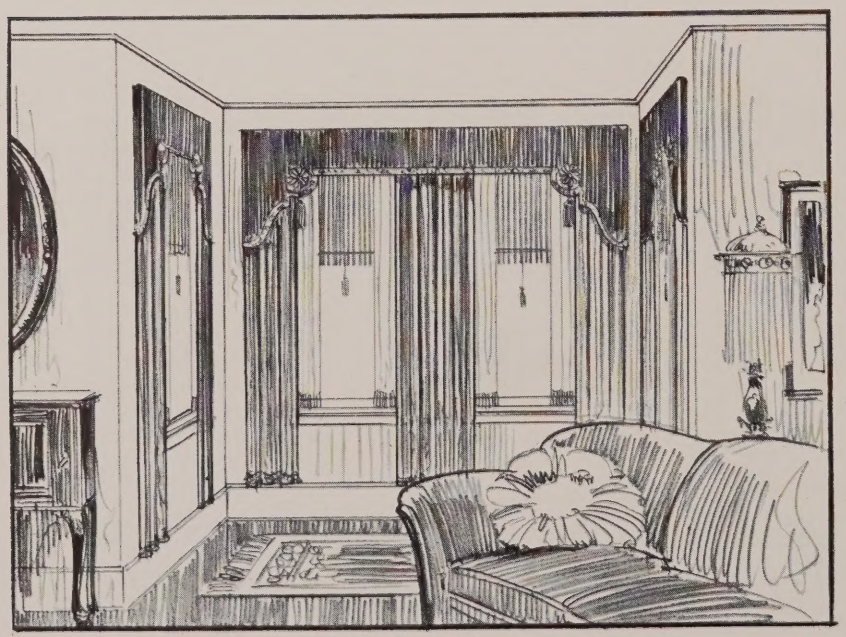


Figure No. 72

Figure No. 72

MATERIALS: Inner Draw Curtains—Silk gauze with fringe. Draw Overdraperies— Plain silk damask lined with sateen. Flat, Shaped Lambrequin—Silk velour, lined and interlined, trimmed with embroidered braid, rosettes, cord and tassels.

RODS: Kirsch Triple Cut-to-Measure Rods—the first and second rods are fitted with draw cord equipment. Lambrequin is hung on the third rod with Kirsch Lambrequin Stays. This type of bay window necessitates treating the three windows separately on account of the wall space between the casings. The glass curtains are hung on rods with the draw cord equipment and may be opened and closed to soften the light in the day time, or admit more light on dark days. The opaque overdraperies may also be closed at night when privacy is desired.

Draping Suggestions for Bay Windows of Various Types

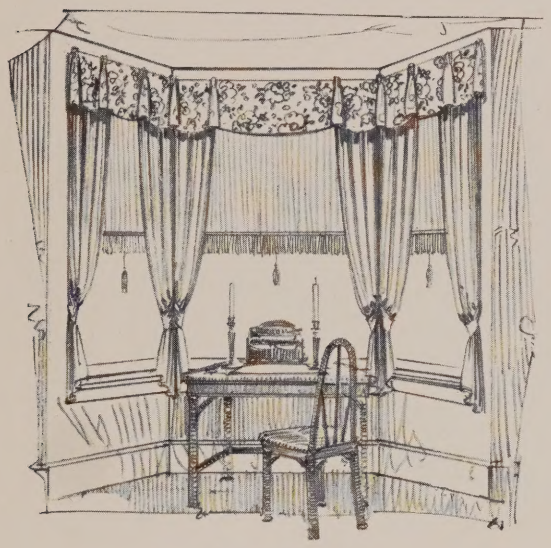


Figure No. 73

Suggested Materials: CURTAINS—Silk lustre lace net. FLAT PLAITED VALANCE—Figured cretonne. ROD—Kirsch Double Bay Window Rod.

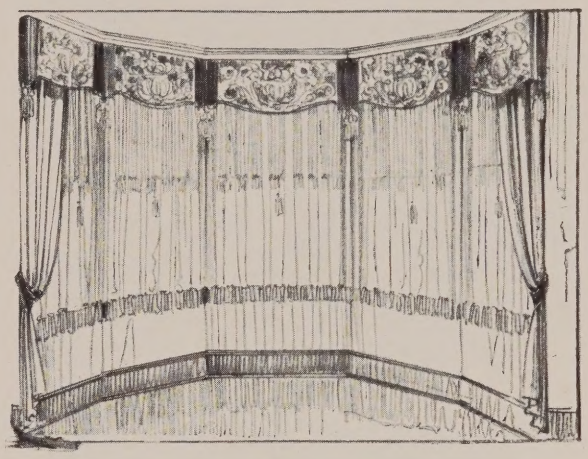


Figure No. 75

Suggested Materials: INNER CURTAINS—Silk etamine. OVERDRAPERIES—Plain satin. LAMBREQUIN—Figured silk damask with bands of plain satin. ROD—A special Kirsch Double Bay Window Rod.

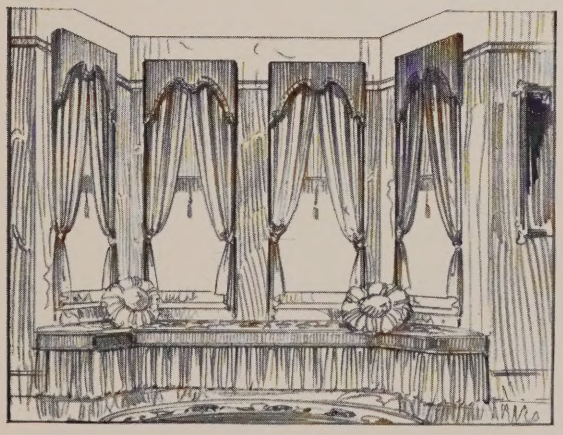


Figure No. 74

Suggested Materials: CURTAINS—Colored silk gauze with tie-backs of same material. LAMBREQUINS—Satin plush with braided edge trimming at the bottom. ROD—Kirsch Double Lambrequin Rods with Square Corner Bend on second rod.

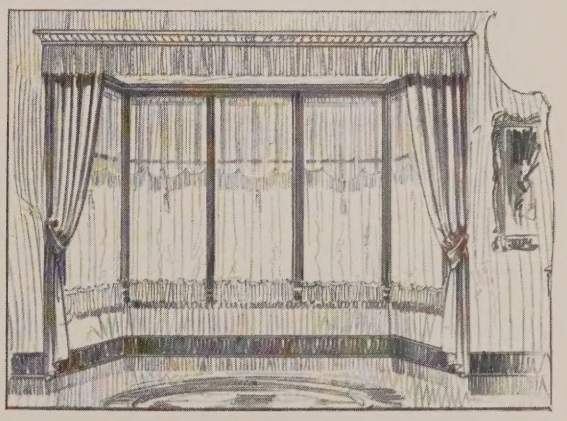


Figure No. 76

Suggested Materials: GLASS CURTAINS—Silk gauze. OVERDRAPERIES—Satin plush. VALANCE — Heavy bullion fringe tacked to the cornice. RODS—Kirsch Sash Rods for glass curtains. Kirsch Single Curtain Rod for side draperies.

Draping Suggestions for Bay Windows of Various Types

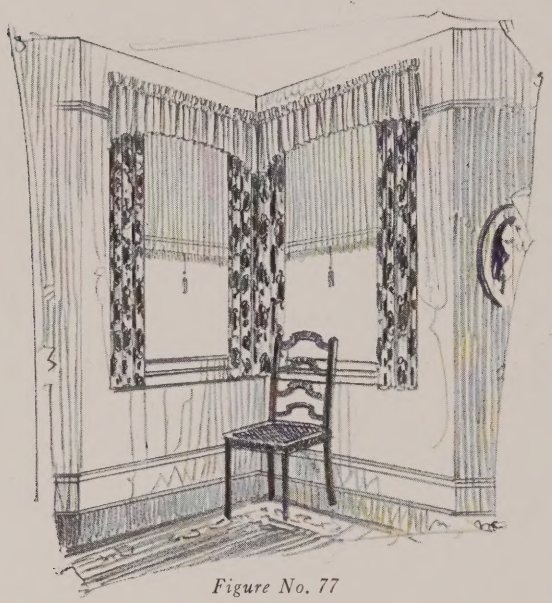


Figure No. 77

Suggested Materials: CURTAINS — Figured cretonne. SHIRRED VALANCE—Natural color casement cloth. ROD —A special Kirsch Double Bay Window Rod.

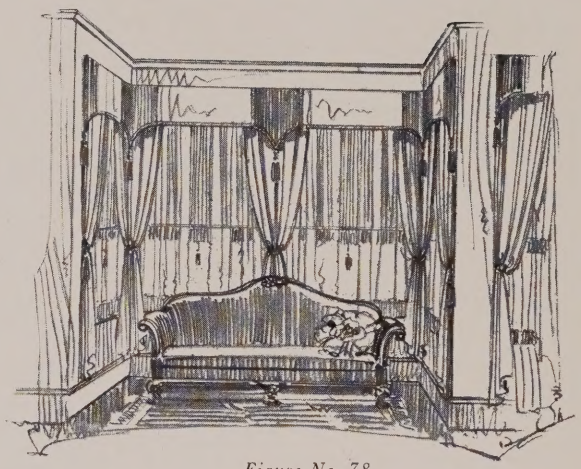


Figure No. 78

Suggested Materials: GLASS CURTAINS—Silk net. OVERDRAPERIES—Pongee. FLAT VALANCE—Pongee, trimmed with colored panels of silk poplin. RODS—Kirsch Triple Bay Window Rod with Extension Sections on second rods.

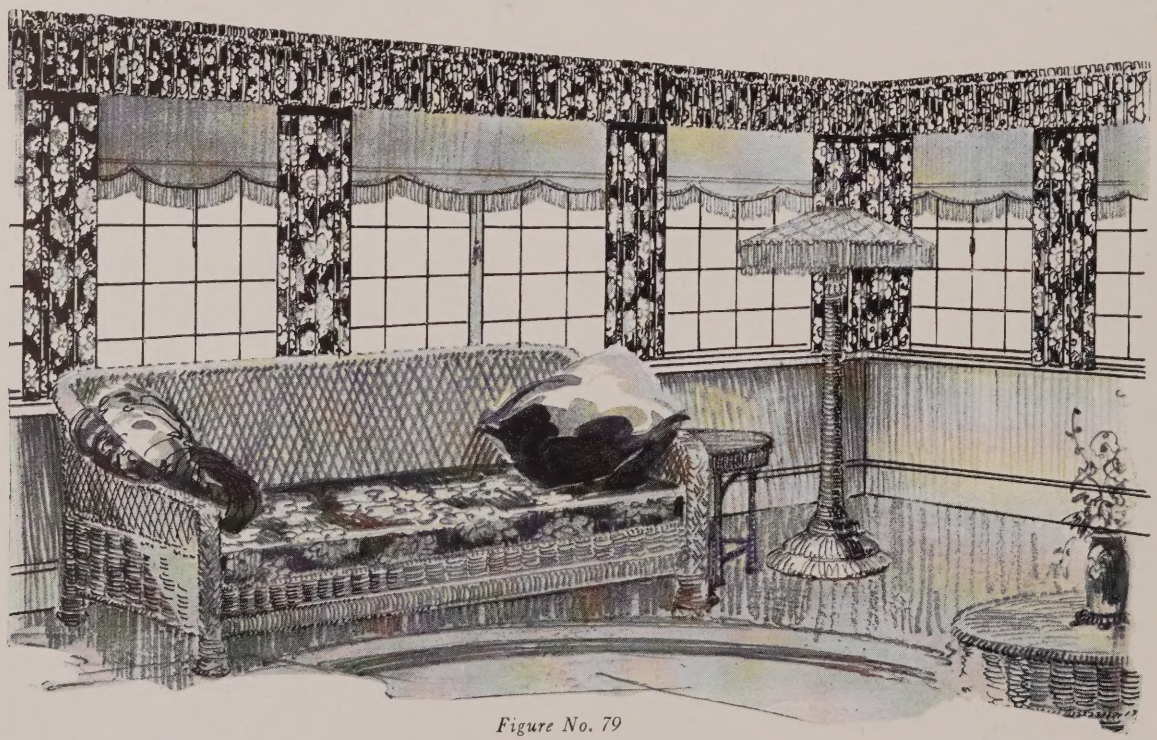


Figure No. 79

Suggested Materials: OVERDRAPERIES AND PLAIN SHIRRED VALANCE—Figured cretonne. RODS—Individual Kirsch Single Rods for the overdraperies and a Kirsch Single Bay Window Rod for the valance.

Draping Suggestions for Bay Windows of Various Types

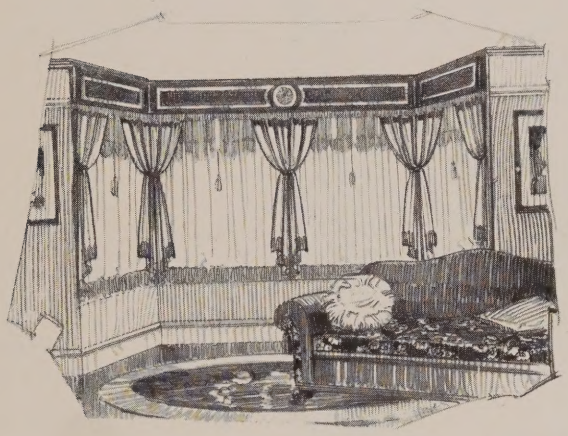


Figure No. 80

Suggested Materials: GLASS CURTAINS—Silk gauze. OVERDRAPERIES AND VALANCE—Plain mercerized or silk material, the valance is trimmed with embroidered motifs, cords and deep tassels. ROD—Kirsch Triple Bay Window Rod.

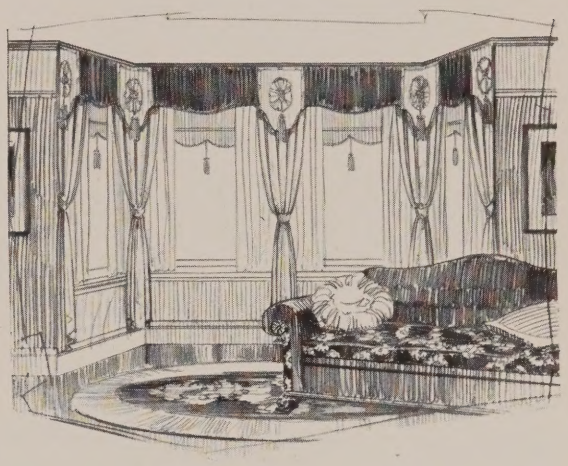


Figure No. 82

Suggested Materials: GLASS CURTAINS—Silk etamine. OVERDRAPERIES—Plain satin. SHAPED LAMBREQUIN—Velvet trimmed with panels of plain satin with braid, rosettes, cord and tassels. ROD — Kirsch Triple Bay Window Rod.

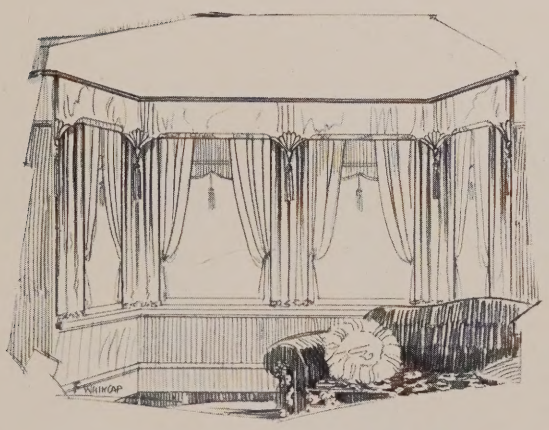


Figure No. 81

Suggested Materials: GLASS CURTAINS—Silk marquisette trimmed with fringe. OVERDRAPERIES—Casement cloth. SHAPED LAMBREQUIN—Cretonne trimmed with cord and tassels. ROD—Kirsch Triple Bay Window Rod.

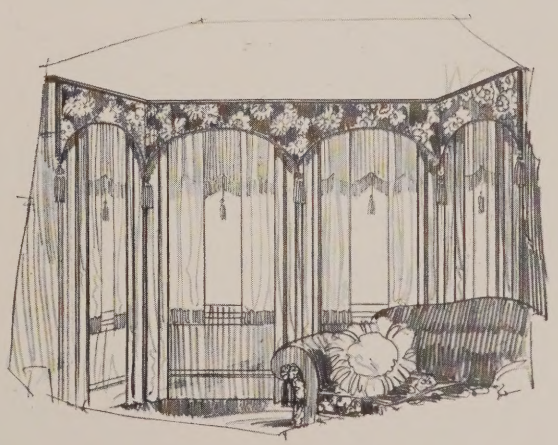


Figure No. 83

Suggested Materials: GLASS CURTAINS—Silk net. OVERDRAPERIES—Plain satin damask. LAMBREQUIN—Velour trimmed with galloon braid and embroidered motif in center. ROD—Kirsch Triple Bay Window Rod.

Draping Suggestions for Bay Windows of Various Types

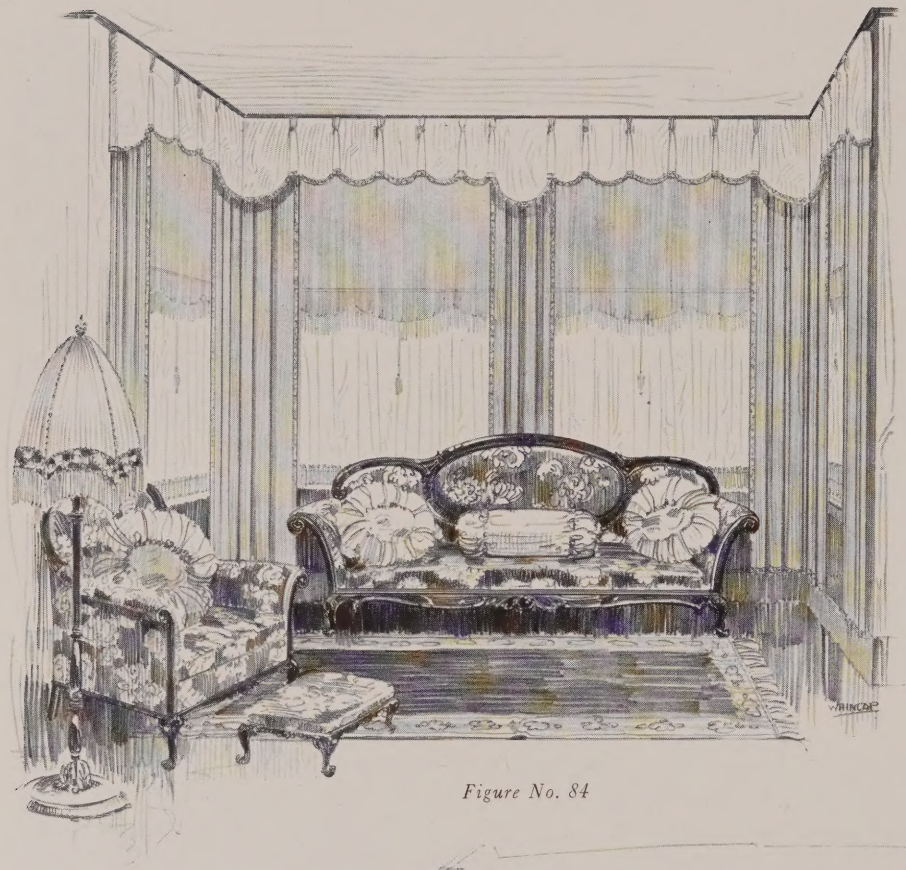


Figure No. 84

Figure No. 84 (At Left)

Suggested Materials: GLASS CURTAINS — Silk gauze trimmed with fringe. OVERDRAPERIES AND SHAPED, PINCH PLAITED VALANCE—Poplin trimmed with braid. ROD—Kirsch Triple Bay Window Rod.

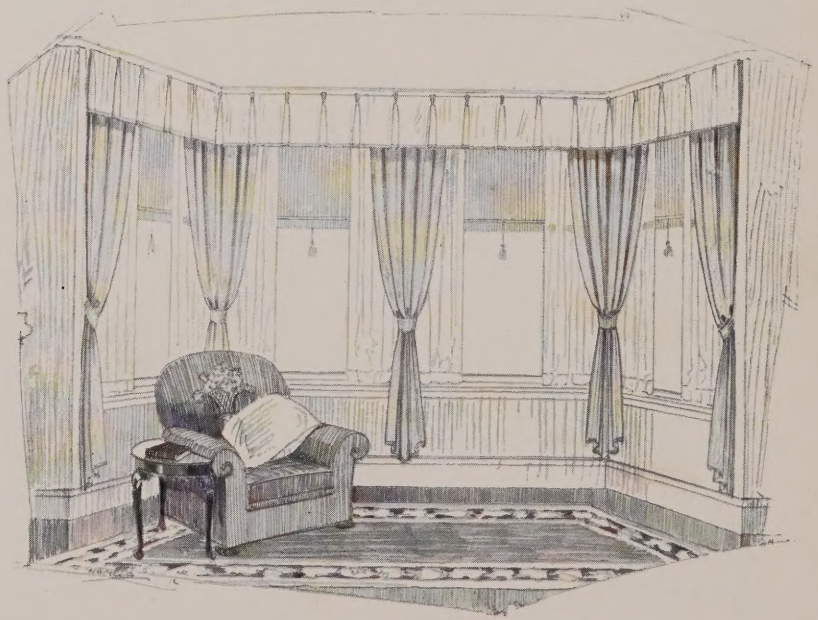


Figure No. 85

Figure No. 85 (At Right)

Suggested Materials: GLASS CURTAINS—Silk lace net. OVERDRAPERIES AND PINCH PLAITED VALANCE AND TIE-BACKS—Plain silk. ROD—Kirsch Triple Bay Window Rod.

SECTION SIX

Casement Windows

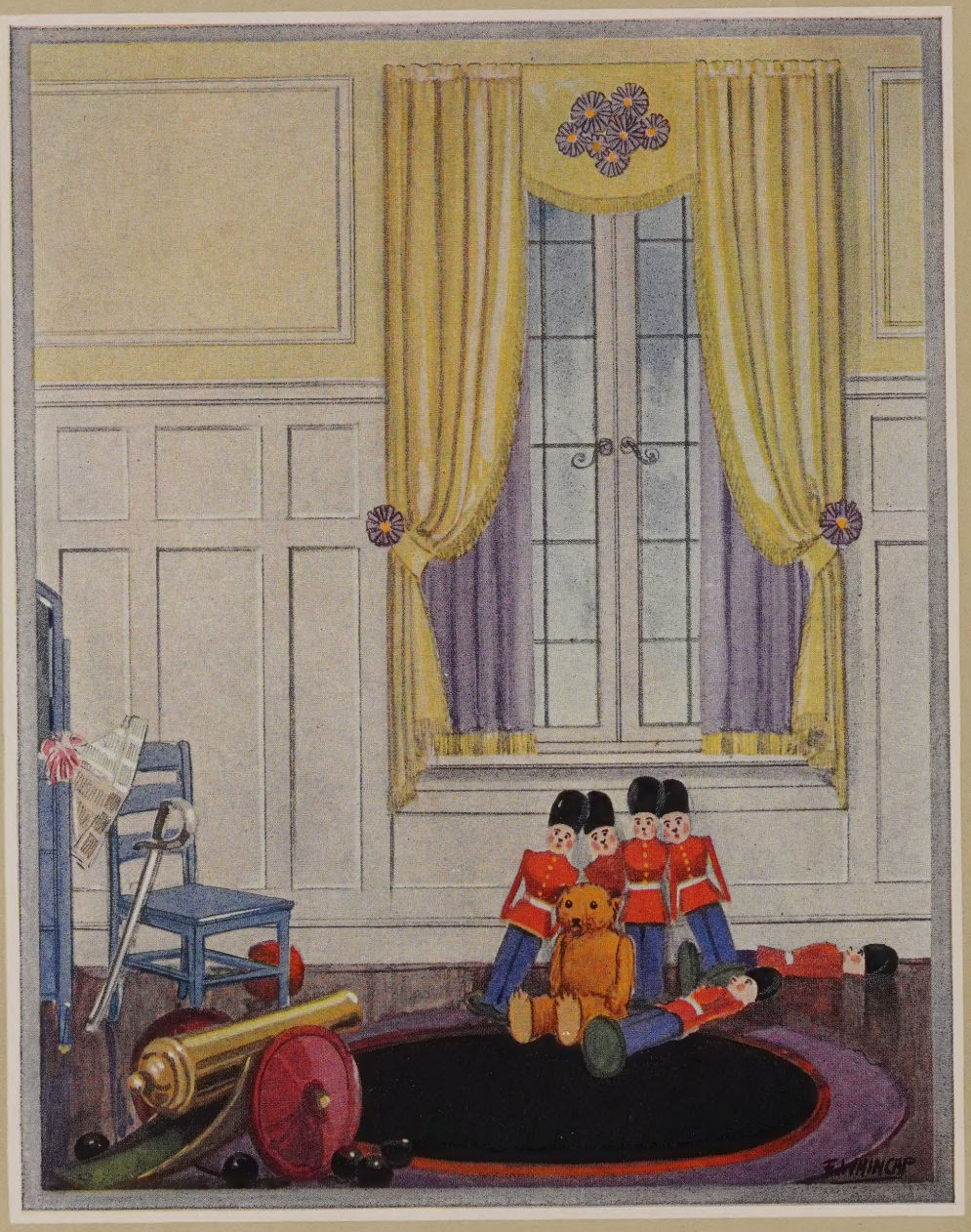


PLATE No. 11

Casement Windows

A CASEMENT window is either a one or two sash window having one side of the sash hinged to the frame, to swing either out or into the room. There are single, double, triple, group and bay windows in the casement style.

The term "casement curtains" includes glass curtains, overdraperies and valances as applied to casement windows.

The popularity of casement windows brings up the question of the best and most desirable treatment for this style and type of window.

In planning "casement curtains" first take into consideration whether the sash swings out or into the room. When the sash of a casement window swings in, the draperies must be so designed as not to interfere with the opening of the window. A greater variety of draping effects is possible on casement windows having outward swinging sash.

Whether or not to use glass curtains depends upon the purpose and furnishings of the room. If the window has a pretty outlook, glass curtains may be omitted. As a rule, however, curtains of sheer material and similar style should be used to give a uniform appearance to the exterior.

The most popular style of treating casement windows with inward swinging sash is to shirr the glass curtains on rods fastened to the sash top and bottom. When a valance and overdraperies are used they must be so designed and put up as not to interfere with the inward swinging of the sash. Kirsch Bracket Arms, Kirsch Hold-Backs and Kirsch Swinging Rods simplify the problem of putting up draperies on casement windows with inward swinging sash.

Casement windows with outward swinging sash are treated differently than those with inward swinging sash. It is rarely desirable to attach the casement curtains to the outward swinging sash as they are too apt to be damaged by the weather. For that reason, the glass curtains, overdraperies and valance should be hung on rods attached to the window casing.

Overdraperies for casement windows, as a general rule, should not come to the floor, but should end at about the lower edge of the apron of the window. If there is a window seat at a casement window it should be upholstered with the same material as in the overdraperies, if this material is sufficiently substantial.

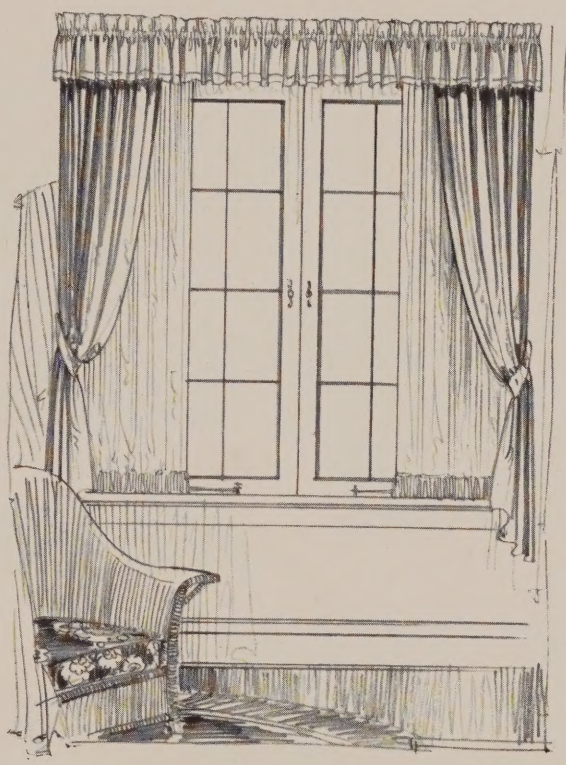


Figure No. 86

SUGGESTED MATERIALS—Glass Curtains—Silk Voile. Overdraperies, Shirred Valance and Tie-Backs—Silk Pongee. Rod—Kirsch Triple Rod.

Casement cloth is the traditional material for casement windows. The colors are rather quiet and the texture is very smooth and plain; therefore, it is more suitable in living and dining rooms, or in the hall, than in bedrooms. Casement curtains are most attractive when edged with a simple fringe of the same tone. Casement cloth always needs some finish in the way of fringe or gimp. With equally good taste it may be used as an under or over-curtain on a casement window.

When casement cloth curtains are used it is usually best to plait these to the size of the window and have them fitted to draw cord equipment so that the curtains can be drawn back and forth.

Unless casement draw curtains have some touch as plaiting or trimming they are inclined to be rather severe and unfinished.

Other suitable materials for casement curtains are pongee, silk gauze, linen, china silk, unbleached muslin when finished with cotton tape or fringe, and sun-proof materials.

The illustrations on the following pages in this section show a variety of suggestions for treating casement windows of various types. Because the problem of most effectively draping casement windows is such a general one, we are devoting a number of pages to the subject.

Draping a Single Inward Swinging Casement Window

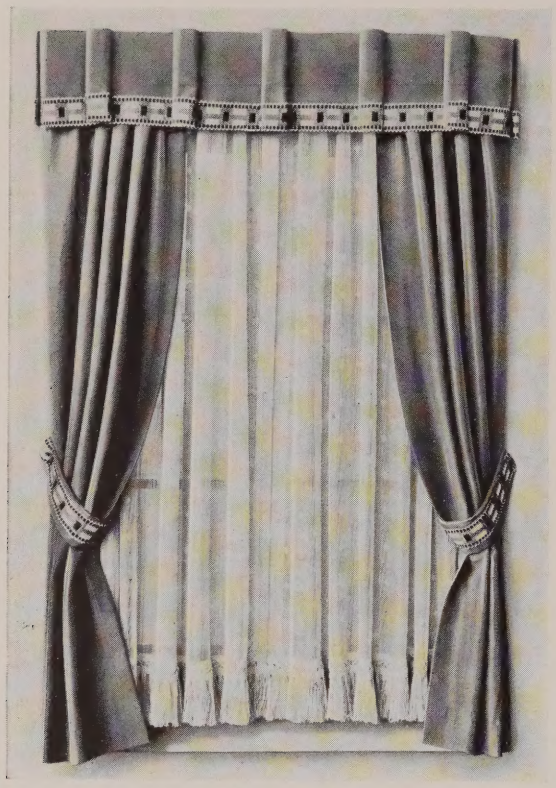


Figure No. 87

The materials used in Figure No. 87 are figured silk jacquard for the inner curtains, plain mercerized madras for the overdraperies and valance and 12-inch mercerized cotton braid for the trimming. The overdraperies are draped back with tie-backs made of the same material. The tie-backs are trimmed with a band the same as used on the box plaited valance.

This photograph of an actual window (Figure No. 87) is proof of the fact that you cannot tell that the rod opens because it is completely covered by the center box plait of the valance.

Figure No. 88

This illustration shows the Kirsch No. 617/19 Double Full Swing Rod which is used in obtaining the effect shown in Figure No. 87. This is a practical double swinging rod on which it is easy to use draperies and valance. The lengths of both the inside and outside arms are determined by the width of the window or by the draping treatment used. The rod arms may be swung horizontally to any position desired.

Figure No. 91 (at right)—Shows the same inward swinging casement windows as in Figures Nos. 87 and 89 with the curtains, overdraperies and valance swung back. The curtains and draperies are completely out of the way of the casement windows. The swinging rod bracket is made strong enough to prevent twisting or sagging, making a support unnecessary. By eliminating supports, the drapery can be opened from the floor without getting up on a chair or stepladder. A slight pull on the curtains and draperies—and they are open. Another slight pull—and they are closed. Simplicity itself. The curtains are very easily put up or taken down because the rods have finished ends that do not cut or tear the curtain fabric.

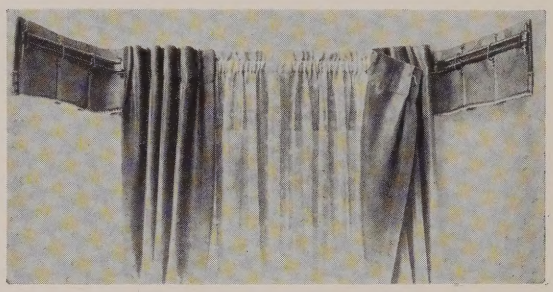


Figure No. 89

Figure No. 89—Shows the outside arms of the Kirsch No. 617/19 Double Swinging Rod in an open position. The pins at the ends of the swinging rods prevent the valance from coming off the rod when it is being opened and closed (see Figure No. 90). The split valance is hung on the rod with Kirsch No. 510 French Heading Rings. Using the box plait in the middle gives the valance the appearance of being made in one piece, as shown in Figure No. 87. Kirsch Drapery Hooks No. 499 are sewed to the overdraperies and hooked over the inner curtains.

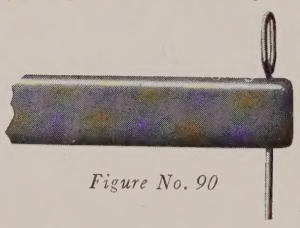


Figure No. 90

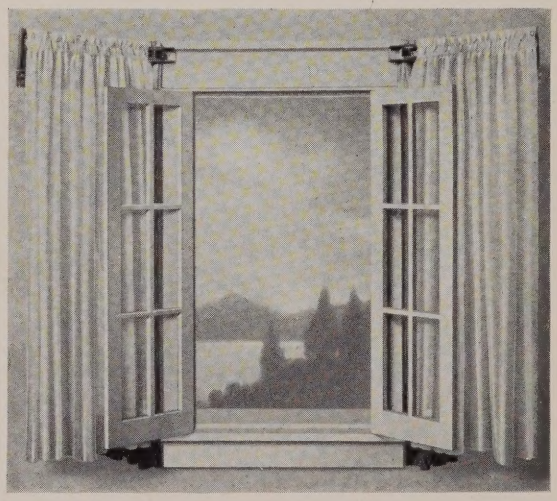


Figure No. 91

Suggested Drapery Treatment for a Double Inward Swinging Casement Window

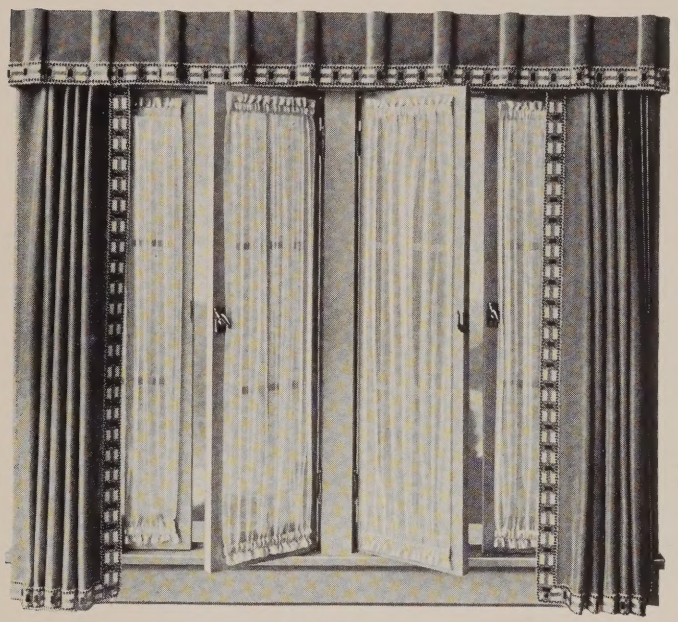


Figure No. 92

Figure No. 92—Shows a double inward swinging casement window draped with glass curtains, overdraperies and valance. The overdraperies and valance are made of the same material as in Figure No. 87, page 68. The glass curtains are plain silk lace net or gauze, and are hung on Kirsch Sash Rods fastened top and bottom on the casement sash. The overdraperies are put up with Kirsch Rods and Draw Cord Equipment. The overdraperies may be drawn together when privacy is desired and are used instead of regular window shades for this purpose. The box plaited valance is hung on the outside rod through a casing. Kirsch French Heading Rings may be used instead of a casing in the valance, if preferred. In putting up the rod it is placed high enough on the head casing so that the lower edge of the valance will clear the casement windows. Two of the windows are slightly opened to illustrate this point.

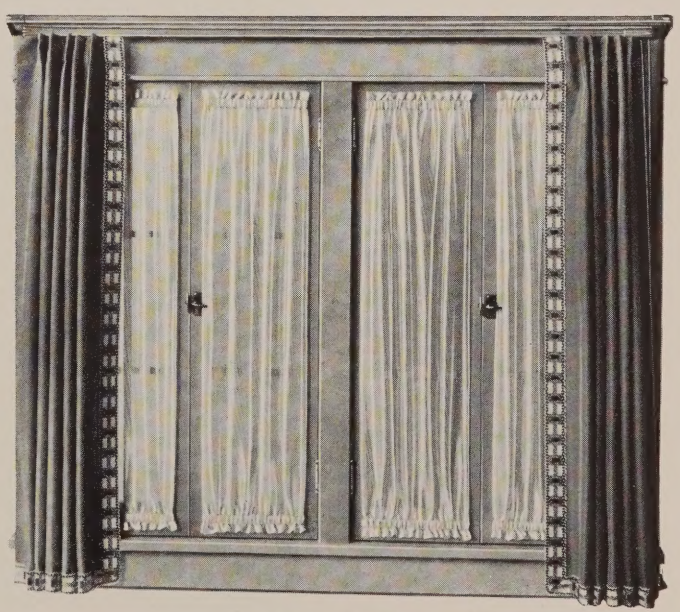


Figure No. 93

Figure No. 93—Shows the same window as in Figure No. 92 with the valance removed and the valance rod tilted up to show that a satisfactory effect can be obtained by dispensing with the valance and the valance rod, if desired. It is comparatively simple to hang the overdraperies on Kirsch Cut-to-Measure Rods with Kirsch Draw Cord Equipment.

Suggested Drapery Treatments for a Double Inward Swinging Casement Window

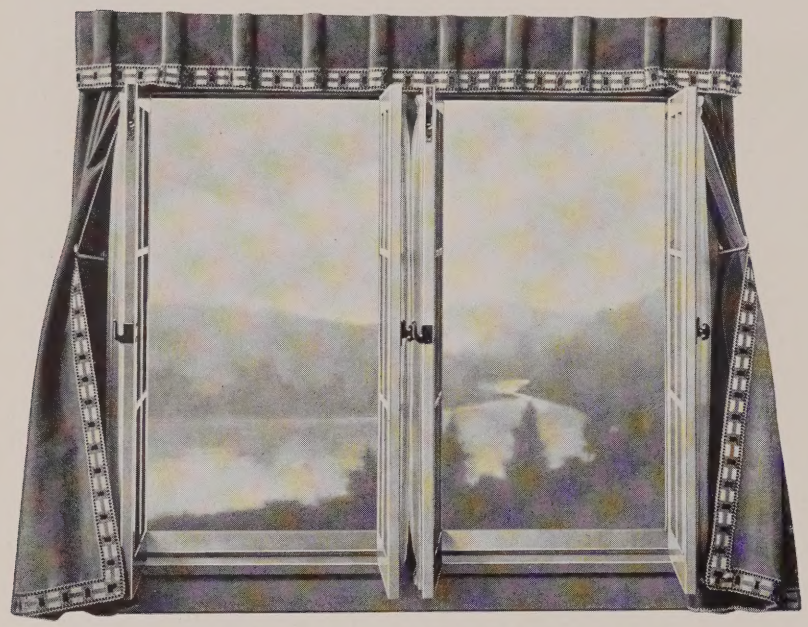


Figure No. 94

Figure No. 94—Shows the same double casement window as in Figure No. 92, page 69, with the windows opened in. The overdraperies are held back with Kirsch Hold-Backs to give the window room in which to swing.

Figure No. 95—Shows the same double inward swinging casement window as in Figure No. 92, page 69, with the overdraperies and valance removed. The glass curtains are put up with Kirsch Sash or Door Rods top and bottom.

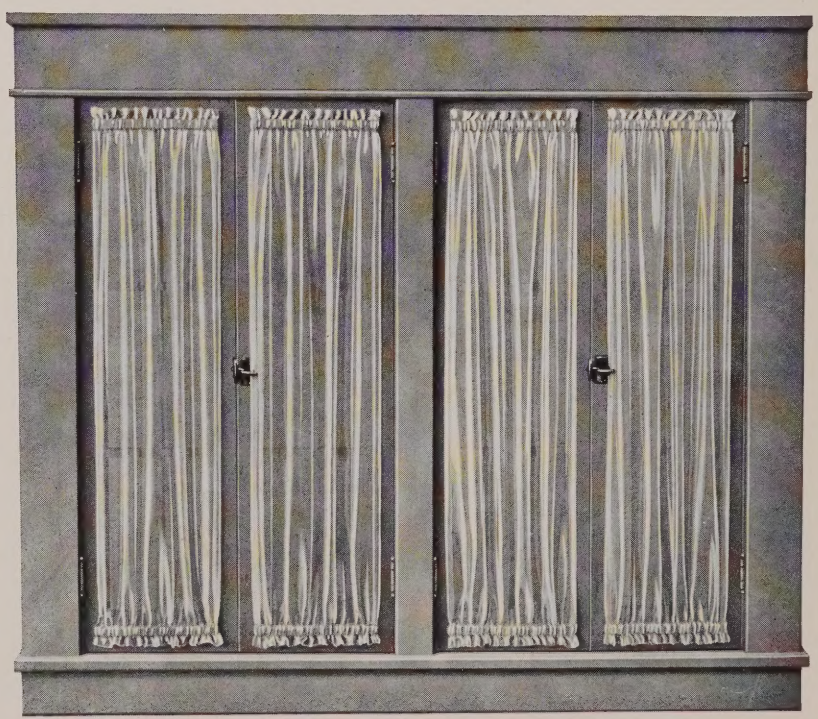


Figure No. 95

One Way to Drape Double Inward Swinging Casement Windows

A large number of the homes being built nowadays have one or more sets of casement windows. To most effectively drape double casement windows is a problem to the average person. On this and the following pages we show one method of treating inward swinging casement windows.

Figure No. 96—Shows a double inward swinging casement window draped with casement draw curtains, overdraperies and an all-over shirred valance. The photograph shows the glass curtains partly drawn.

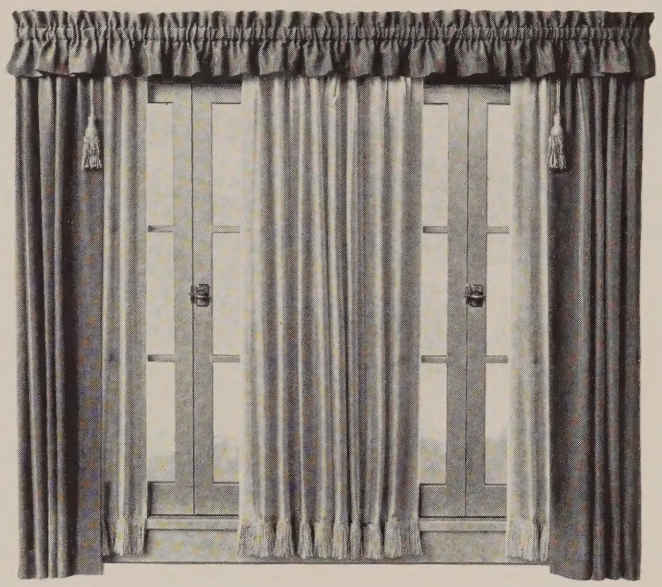


Figure No. 96

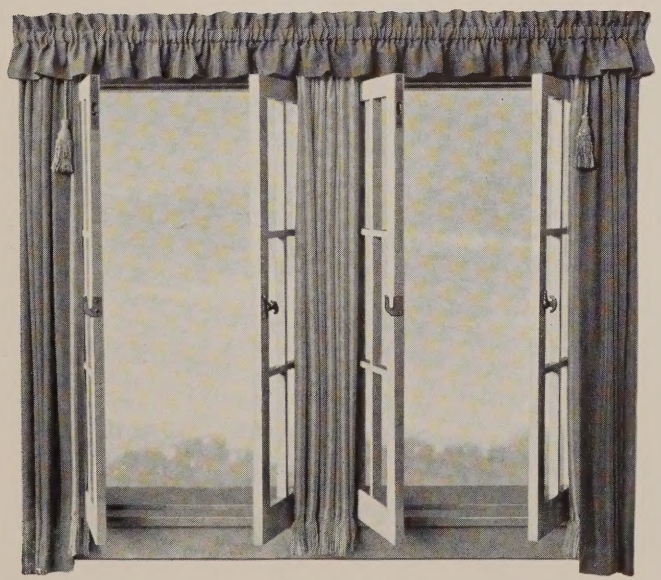


Figure No. 97

Figure No. 97—Shows the same double inward swinging casement window as in Figure No. 96, the glass curtains and overdraperies being drawn back to avoid interfering with the opening of the windows. The valance is supported high enough on the head casing so that its lower edge clears the top edge of the windows. The cord and tassels are sewed to the overdraperies, primarily as a decoration. They also serve for drawing the overdraperies back and forth.

The window draping treatment shown in Figures Nos. 96 and 97 is also adaptable to double casement windows with outward swinging sash.

A Suggestion for Draping the Popular Outward Swinging Casement Windows

Figure No. 98—Shows the double outward swinging casement windows partly open. The inner curtains are figured silk jacquard, trimmed with fringe at the bottom. Plain mercerized madras is used for the overdraperies. A cornice takes the place of a valance in this treatment. The shades are put up on the inside of the casing.

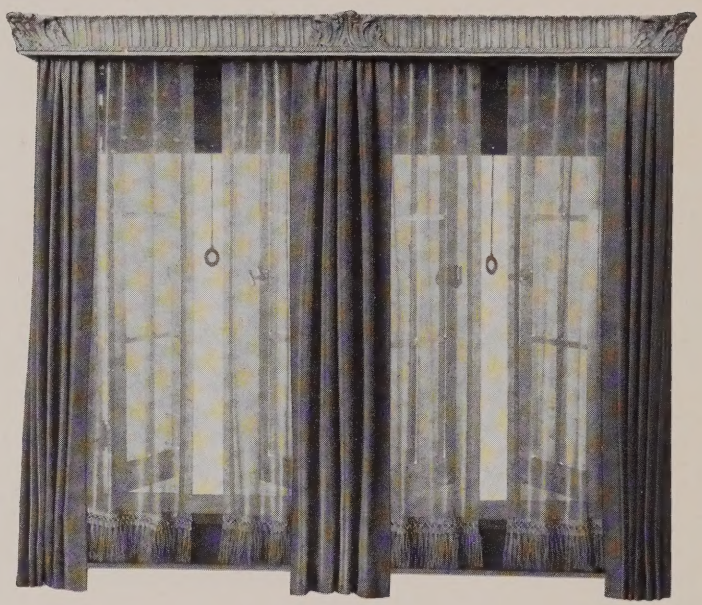


Figure No. 98

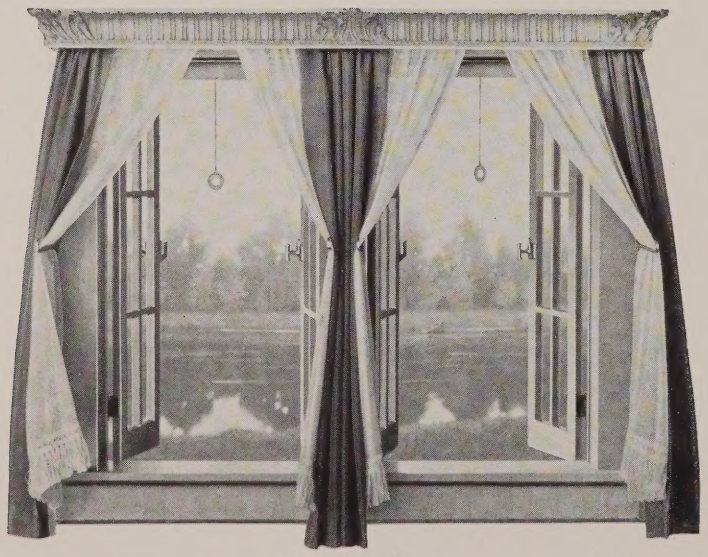


Figure No. 99

Figure No. 99—Is the same as Figure No. 98 with the windows swung out. The inner curtains and overdraperies are draped back over the Kirsch Hold-Backs, which prevents them from being blown about. The window shades are rolled up all the way. The hold-backs are usually placed on the face or edge of the window casing a little above halfway of the window opening "B" (see Kirsch Window Measuring Chart, page 126). When the hold-backs are not in use, they should be closed out of sight back against the casing.

Draping Suggestions for Casement Windows, Figure No. 100

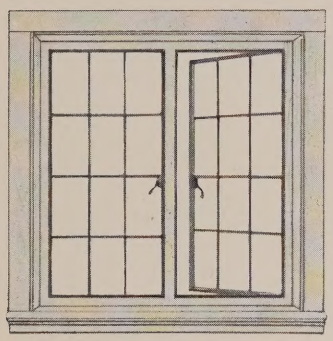


Figure No. 100

Figure No. 100—Shows a pair of casement windows which swing outward, set in a shallow recess, with a mullion between. Figures 101, 102, 103 and 104 show several different methods of draping this type of casement window.

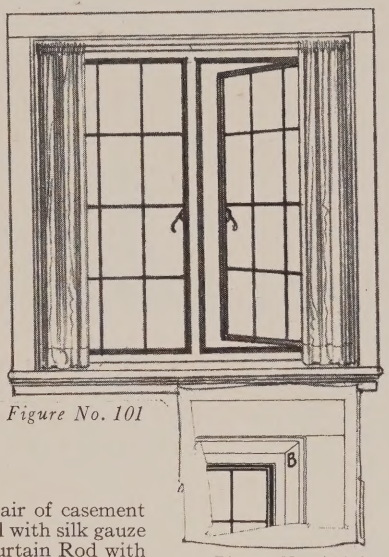


Figure No. 101

Figure No. 101A

Figure No. 101—Shows the same pair of casement windows as in Figure No. 100 draped with silk gauze curtains hung on a Kirsch Single Curtain Rod with W Brackets attached to the inside of the window frame (see B, Figure 101A, which shows the location of the brackets). The curtains are hung with Kirsch French Heading Rings No. 510A so that they can be drawn back and forth by hand. Kirsch Cut-to-Measure Flat Rod with inside vestibule brackets may also be used.

Figure No. 102—Shows the same pair of casement windows as in Figure No. 100 draped with casement draw curtains, overdraperies and a Dutch valance. The casement draw curtains are of silk gauze and the overdraperies and Dutch valance are of figured madras. A Kirsch Double Rod is used, the inside rod being equipped with Kirsch Draw Cord Equipment (see A, Figure No. 105, which shows the location of the brackets).

Figure No. 102

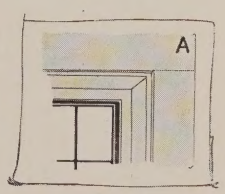


Figure No. 105

Figure No. 103—Shows the same pair of casement windows as Figure No. 100 draped with casement draw curtains, overdraperies and a flat valance trimmed with pinch plaits of the same material as in the draw curtains.

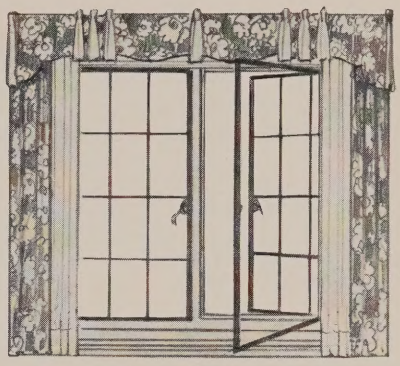


Figure No. 103

This illustration also shows the window screen which may be swung into the room for convenience in cleaning the windows. When such a screen is used, the valance must be shallow enough so that the screen will clear the bottom of the valance. The overdraperies and valance are of cretonne. A Kirsch Triple Rod with Kirsch Draw Cord Equipment on the inside rod is used (see A, Figure No. 105, which shows the location of the brackets).

Figure No. 104—Shows the same pair of casement windows as Figure No. 100, draped with silk gauze casement draw curtains trimmed with fringe, and overdraperies and lambrequin of striped silk damask. The overdraperies are draped back with tie-backs of the same material. A Kirsch Triple Lambrequin Rod having a square corner bend on the third rod with the Kirsch draw cord equipment on the inside rod is used (see A, Figure No. 105, which shows the location of the brackets).

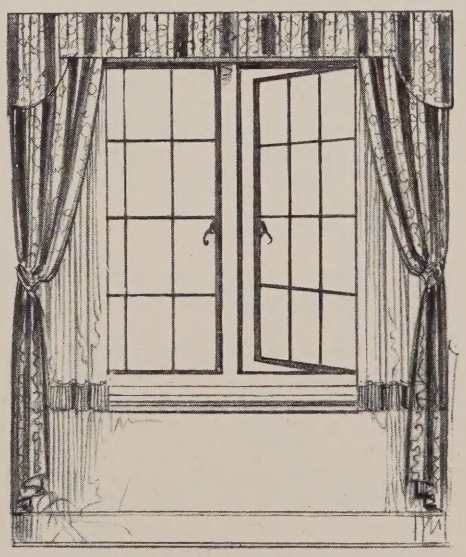


Figure No. 104

Draping Suggestions for Casement Windows, Figure No. 105

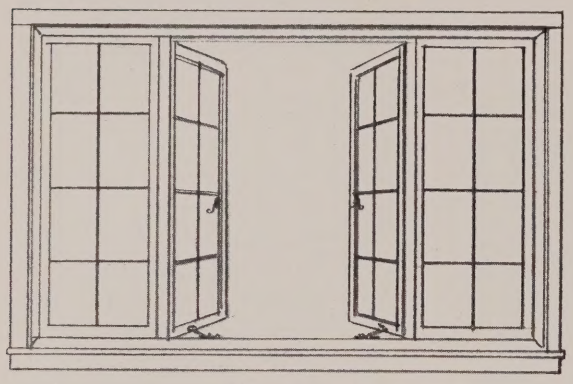


Figure No. 105

Figure No. 105—Shows a casement window having stationary sash at the sides and out-swinging sash in the middle. Figures Nos. 106, 107 and 108 show three different ways of draping this type of casement window.

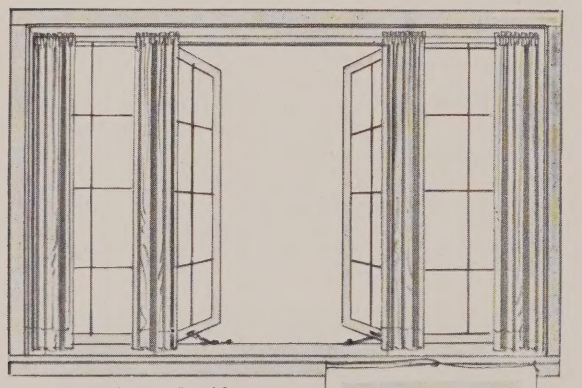


Figure No. 106

Whenever draw curtains are used, we recommend cut-to-measure rod with draw cord equipment having either slides or rings.

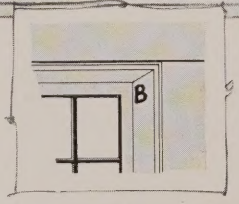


Figure No. 106A

Figure No. 106—Shows the same casement window as Figure No. 105 draped with casement curtains of mercerized silk or poplin, with a deep hem at the bottom. These curtains are put up with Kirsch No. 510A Heading Rings and can be drawn back and forth by hand. They are hung inside the window frame on a Kirsch Single Rod with W Brackets (see B, Figure No. 106A, which shows the location of the brackets). A Kirsch Cut-to-Measure Flat Rod with inside Vestibule Brackets could also be used.

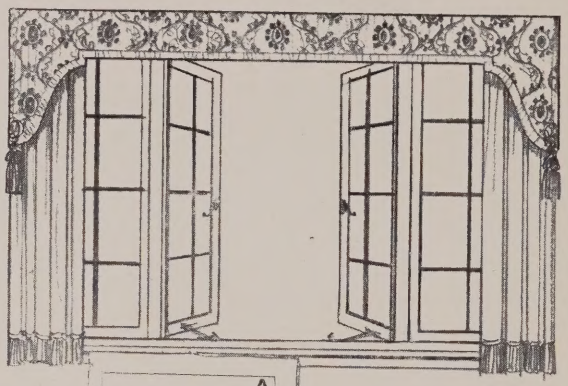


Figure No. 107

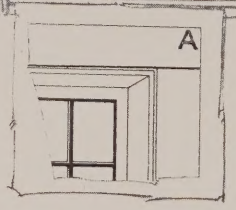


Figure No. 107A

Figure No. 107—Shows the same casement window as Figure No. 105 draped with side curtains and valance. The side draw curtains are of gold silk gauze and the valance is made of tapestry. The valance is faced with silk gauze and trimmed with rosettes, cords and tassels. A Kirsch Double Rod is used, the first rod being equipped with Kirsch Draw Cord Equipment. (See A, Figure 107A, which shows the location of the brackets.)

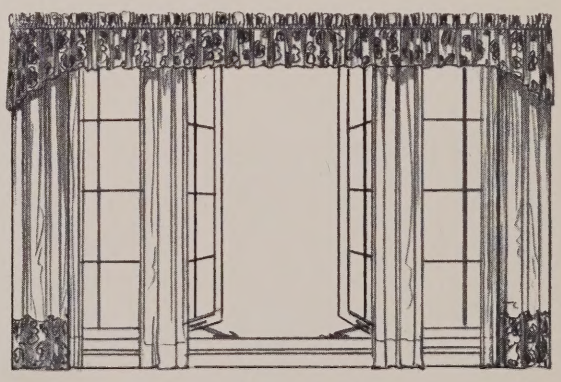


Figure No. 108

Figure No. 108—Shows the same casement window as Figure No. 105 draped more elaborately with casement draw curtains, overdraperies and valance. The casement draw curtains and the overdraperies are of silk poplin trimmed with a dado of cretonne, the same cretonne as used for the valance. A Kirsch Triple Rod is used, the first rod being fitted with the Kirsch Draw Cord Equipment. (See A, Figure 107A, for location of brackets.)

Draping Suggestions for Casement Windows, Figure No. 109

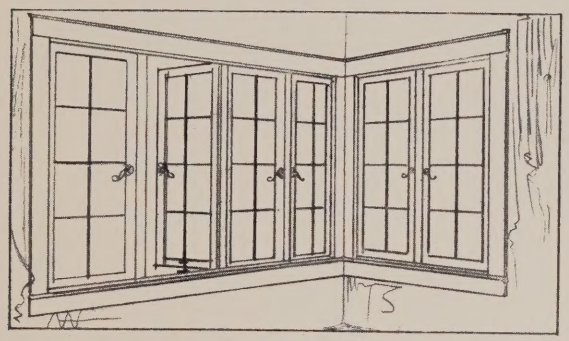


Figure No. 109

Figure No. 109—Shows a group of outward swinging casement windows. Figures Nos. 110, 111 and 112 on this page show several different methods of draping this group.

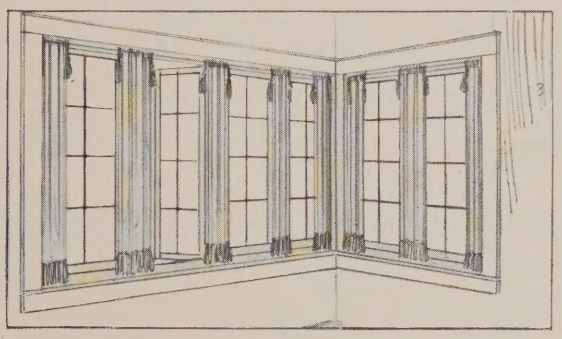


Figure No. 110

Figure No. 110—Shows the same group of casement windows as in Figure No. 109 draped in the simplest way. Kirsch Single Curtain Rods with W Brackets hung inside the casing are used, (see B, B, Figure No. 112A, which show the location of the brackets). The curtains are natural color casement cloth trimmed with fringe at the bottom and put up with Kirsch No. 510A French Heading Rings. The cords and tassels are used for drawing the curtains back and forth as well as for ornamental purposes. The curtains are made sill length to hang inside the casing.

Whenever draw curtains are used, we recommend cut-to-measure rod with draw cord equipment having either slides or rings.

Figure No. 111 (**below**)—Shows the same group of casement windows as in Figure No. 109 draped with draw curtains of casement cloth trimmed with fringe, and a shaped flat valance of silk damask. Two Kirsch Double Rods are mounted on the head casings in such a way that the curved ends of the outside rods will just meet. The continuous valance is easily hung on two separate rods when Kirsch French Heading Rings are used. The first rods are equipped with Kirsch Draw Cord Equipment. (See letters A, A, Figure 112A, which show the location of the brackets.)

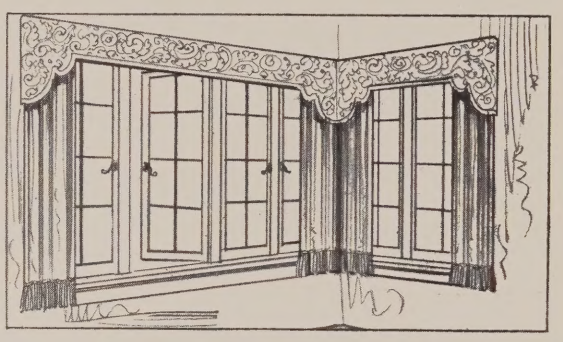


Figure No. 111

Figure No. 112 (**below**)—Shows the same group of casement windows as in Figure No. 109 draped with casement draw curtains and overdraperies and a flat valance of cretonne. The casement draw curtains are sill length, hung on a Kirsch Single Curtain Rod fitted with Kirsch Draw Cord Equipment and put up with W Brackets on the inside of the casing (see letters B, B, Fig. 112, which show the location of the W Brackets). The overdraperies and valance are hung on a Kirsch Double Curtain Rod (see letters A, A, Fig. 112A, which show location of double rod brackets). A Kirsch Triple Rod could also be used, hanging the casement draw curtains on the first rod with the Kirsch Draw Cord Equipment, in which case, the draw curtains should come to the bottom of the window apron.

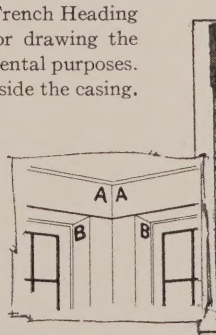


Figure No. 112A

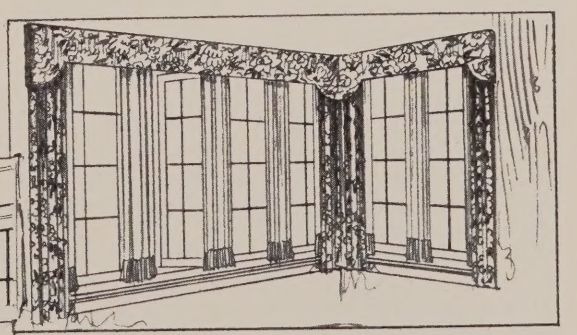


Figure No. 112

Draping Suggestions for Casement Windows, Figure No. 113

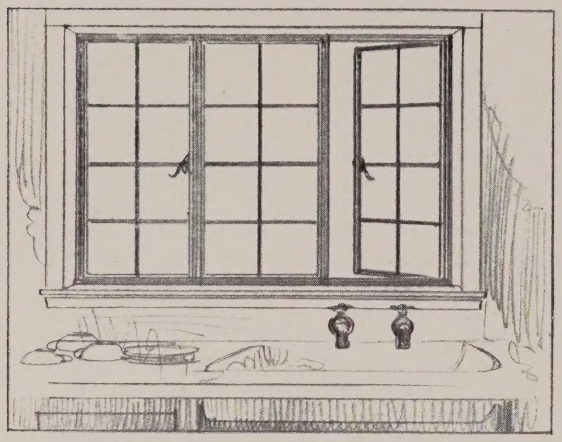


Figure No. 113

Figure No. 113—Shows a casement window in which the middle sash is stationary, and the sash at the sides swing outward. Figures Nos. 114, 115 and 116 show different draping treatments for this casement window.

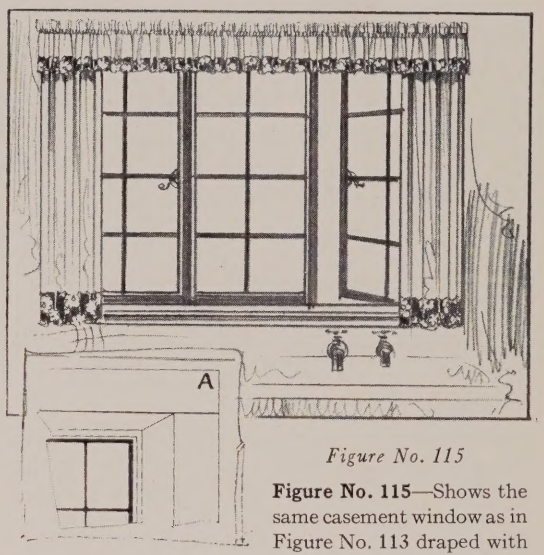


Figure No. 115A

Figure No. 115

Figure No. 115—Shows the same casement window as in Figure No. 113 draped with side curtains and valance, shirred on a Kirsch Double Curtain Rod, (see A, Figure 115A, for location of the brackets). The material used for the side curtains and valance is sateen trimmed with a cretonne band on the valance, and dadoes of cretonne on the side curtains.

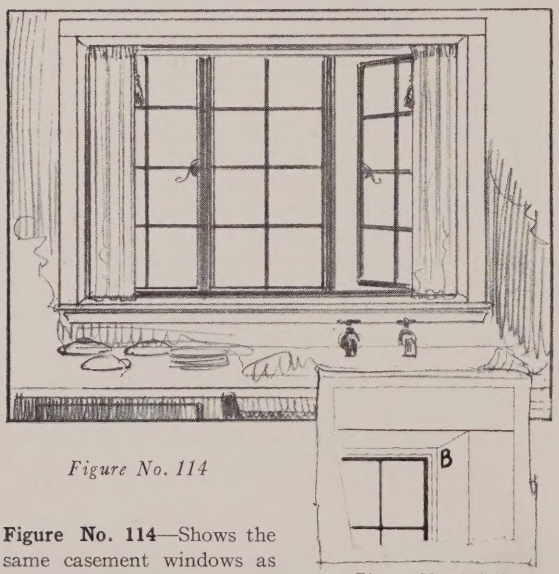


Figure No. 114

Figure No. 107A

Figure No. 114—Shows the same casement windows as in Figure No. 113 draped with curtains of sateen, hung on a Kirsch Single Rod with W Brackets attached to the inside of the casing, (see B, Figure 116A, which shows the location of the brackets). The curtains are hung with Kirsch No. 510A French Heading Rings. The cords and tassels are decorative and also may be used for convenience in drawing the curtains back and forth.

Figure No. 116—Shows the same casement window as in Figure No. 113 draped with ruffled gingham curtains and flat valance with ruffles top and bottom. The curtains and valance are hung on a Kirsch Double Rod at the top with an extra Kirsch Single Rod of the same projection as the second rod passed through the lower casing of the valance (see A, above, Figure No. 116A, which shows location of double rod bracket at top. A, below, shows location of single rod bracket below).

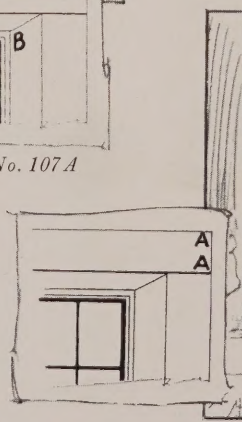


Figure No. 116A

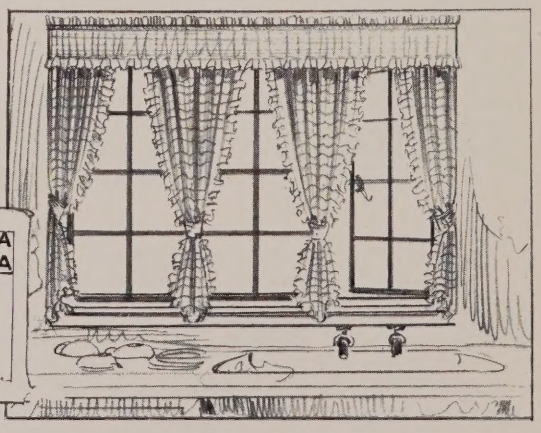


Figure No. 116

Draping Suggestions for Casement Windows

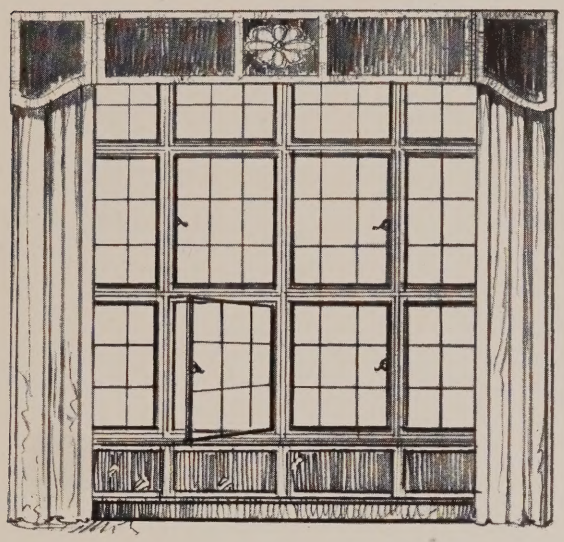


Figure No. 117

Suggested Materials: OVERDRAPERIES—Silk damask. LAMBREQUIN—Velvet, trimmed with facing of the same material as the side draperies. RODS—Kirsch Double Cut-to-Measure Flat Rod. The inside rod is equipped with Kirsch Draw Cord Equipment. The Lambrequin is hung with Kirsch Lambrequin Stays.

Figure No. 118

Suggested Materials: INNER DRAW CURTAINS—Casement cloth. OVERDRAPERIES AND SHIRRED VALANCE—Figured cretonne. ROD—Kirsch Triple Cut-to-Measure Rod with first rod fitted with Kirsch Draw Cord Equipment.

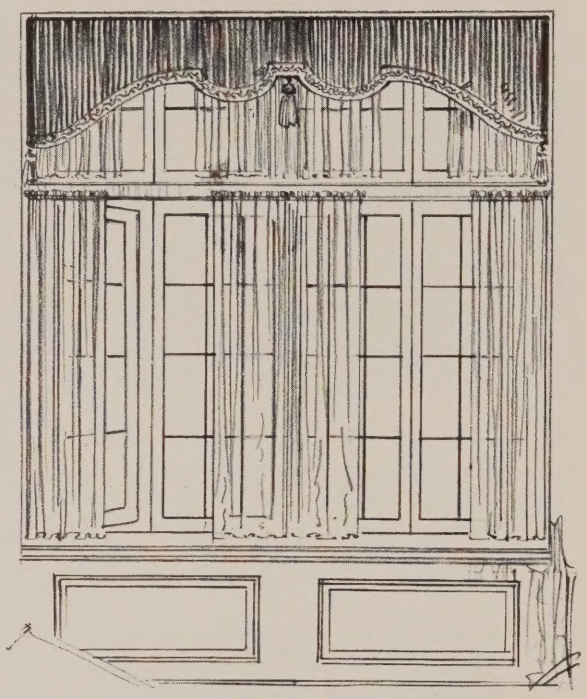


Figure No. 119

Suggested Materials: DRAW CURTAINS—Silk pongee. SHAPED, FLAT LAMBREQUIN—Silk rep, trimmed with braid, cord and tassels. RODS—Kirsch Double Cut-to-Measure Rod at top, first rod being equipped with Kirsch Draw Cord Equipment for the upper tier of draw curtains, and the valance is hung on the second rod with Kirsch Lambrequin Stays. The lower casement draw curtains are hung on a Kirsch Single Cut-to-Measure Rod with Kirsch Draw Cord Equipment.

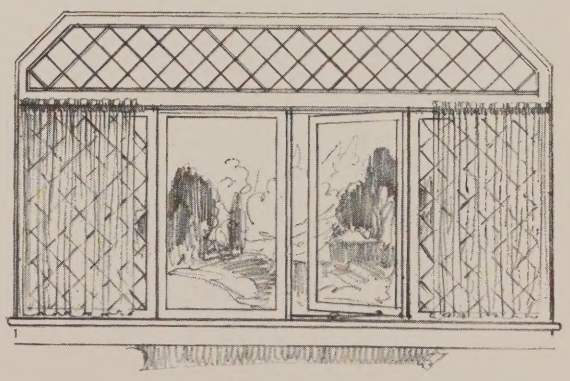


Figure No. 120

Suggested Materials: CURTAINS—Silk marquisette. RODS—Two Kirsch Sash Rods. The two middle casement windows are left undraped to leave an unobstructed view.

Draping Suggestions for Casement Windows

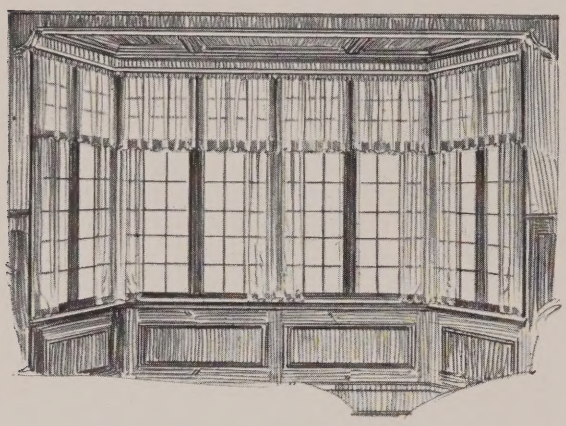


Figure No. 121

Suggested Materials: TWO TIER SASH CURTAINS—Colored silk gauze. RODS—Upper tier of sash curtains hung on a Kirsch Single Cut-to-Measure Rod. Each set of lower sash curtains is hung with the Kirsch Draw Cord Equipment on a Kirsch Cut-to-Measure Rod supported with Vestibule Brackets.

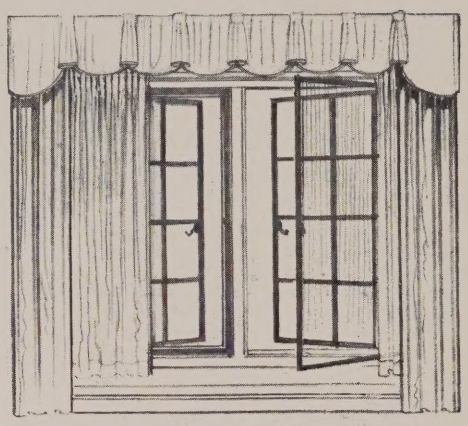


Figure No. 123

Suggested Materials: INNER CURTAINS—Casement cloth. OVERDRAPERIES AND PINCH PLAITED VALANCE—Plain silk madras. RODS—Kirsch Triple Cut-to-Measure Rod with first rod fitted with Kirsch Draw Cord Equipment.

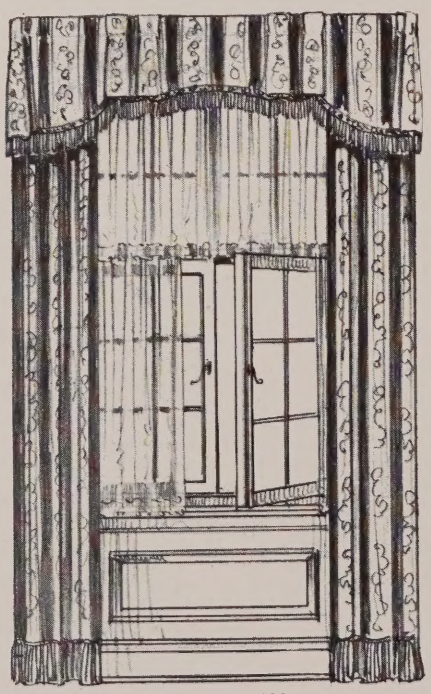


Figure No. 122

Suggested Materials: TWO TIER SASH CURTAINS—Silk marquisette. OVERDRAPERIES AND SHAPED BOX PLAITED VALANCE—Striped damask trimmed with fringe. RODS—Kirsch Triple Rod at top with an extra Single Rod for the lower curtains which are hung with heading rings and may be drawn back and forth by hand.

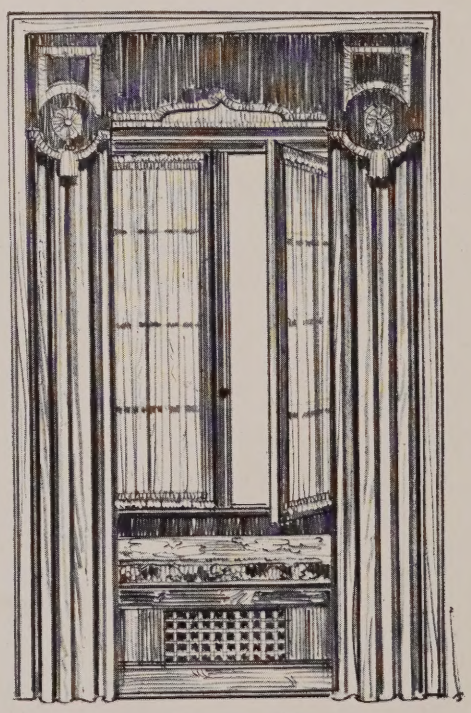


Figure No. 124

Suggested Materials: GLASS CURTAINS—Silk jacquard. OVERDRAPERIES—Silk damask. LAMBREQUIN—Velour. RODS—Kirsch Sash Rods on casement windows and on transom, top and bottom. Kirsch Double Lambrequin Rod with Square Corner Bend on second rod for overdraperies and lambrequin.

Draping Suggestions for Casement Windows

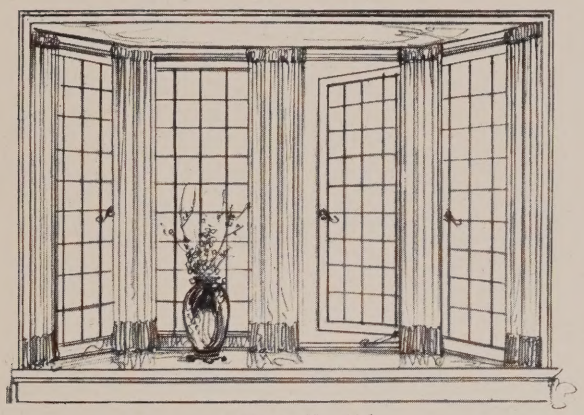


Figure No. 125

Suggested Materials: CURTAINS—Colored silk gauze with fringe at the bottom. RODS—Kirsch Single Bay Window Rod. A casing in the curtain is used for hanging.

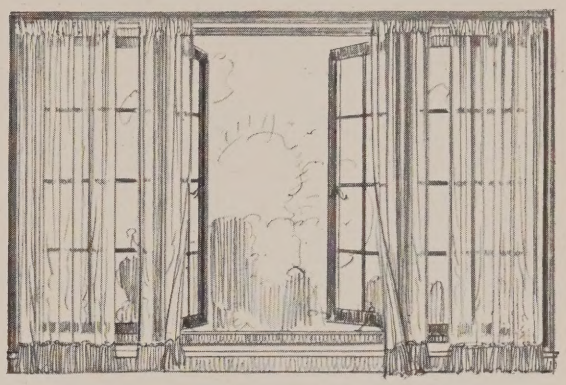


Figure No. 127

Suggested Materials: CASEMENT DRAW CURTAINS (two pairs)—Casement cloth. RODS—Kirsch Single Cut-to-Measure Rod, with Kirsch Draw Cord Equipment.

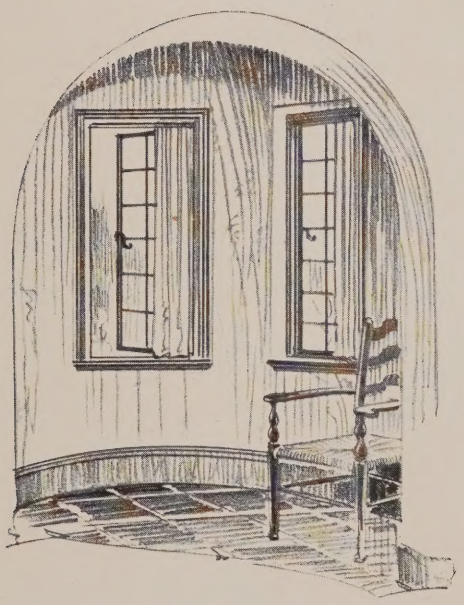


Figure No. 126

Suggested Materials: CASEMENT CURTAINS — Casement cloth. RODS—Kirsch Single Curtain Rod. Curtains are hung with Kirsch Rings and may be drawn by hand when desired.

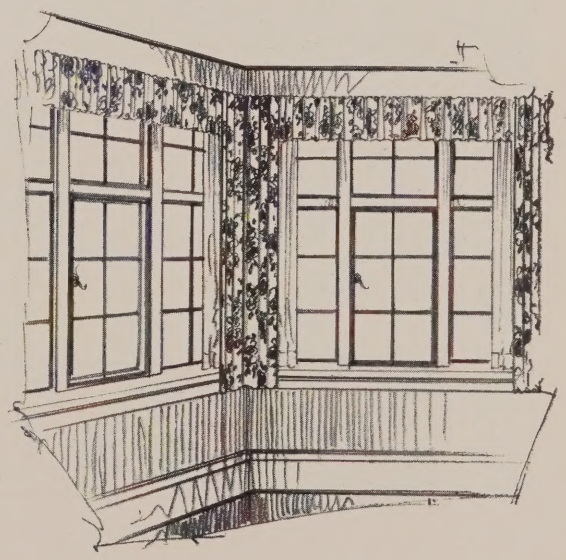


Figure No. 128

Suggested Materials: INNER DRAW CURTAINS—Silk pongee. SHIRRED DUTCH VALANCE AND OVERDRAPERIES—Figured cretonne. RODS—Two Kirsch Double Cut-to-Measure Rods with the first rods equipped with the Kirsch Draw Cord Equipment.

Draping Suggestions for Casement Windows

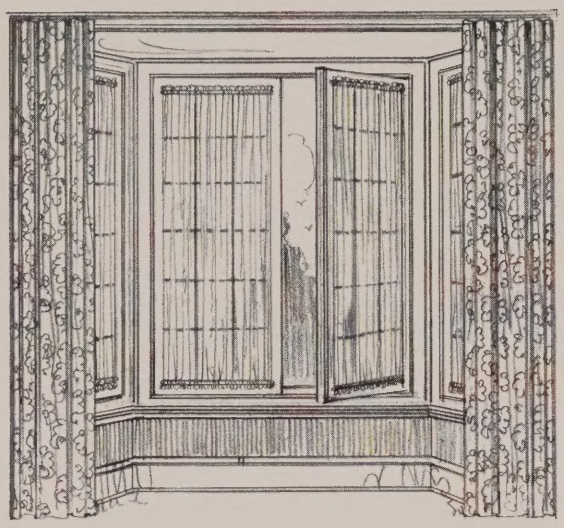


Figure No. 129

Suggested Materials: GLASS CURTAINS—Silk gauze. SIDE DRAPERIES—Figured madras lined with sateen. RODS—Kirsch Sash Rods top and bottom on the casement windows. Kirsch Cut-to-Measure Rod fitted with the Kirsch Draw Cord Equipment for the side draperies, which may be closed when privacy is desired.

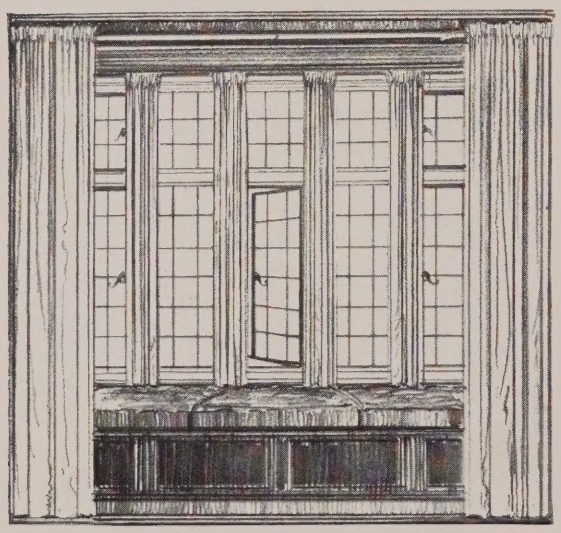


Figure No. 130

Suggested Materials: GLASS DRAW CURTAINS—Casement cloth. OVERDRAPERIES—Silk damask. RODS—Kirsch Single Cut-to-Measure Flat Rod fitted with the Kirsch Draw Cord Equipment for the glass curtains and a Kirsch Single Cut-to-Measure Rod for the overdraperies. The Kirsch Draw Cord Equipment may also be used for the overdraperies if desired.

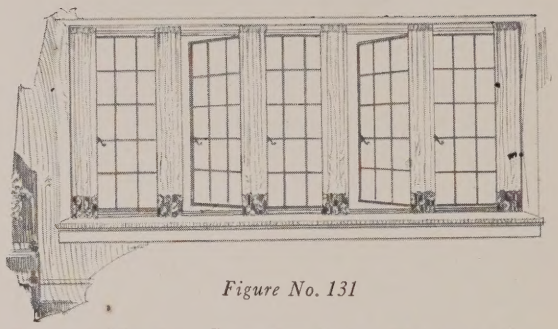


Figure No. 131

Suggested Materials: CASEMENT DRAW CURTAINS—Casement cloth, trimmed at the bottom with bands of cretonne. RODS—Kirsch Single Cut-to-Measure Rod with Vestibule Brackets fitted with the Kirsch Draw Cord Equipment.

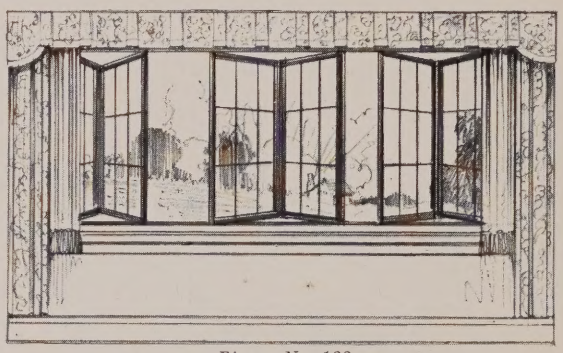


Figure No. 132

Suggested Materials: CASEMENT DRAW CURTAINS—Casement cloth with fringe at the bottom. OVERDRAPERIES AND BOX PLAITED VALANCE—Figured silk damask. RODS—Kirsch Triple Cut-to-Measure Rod, the first rod being fitted with the Kirsch Draw Cord Equipment.

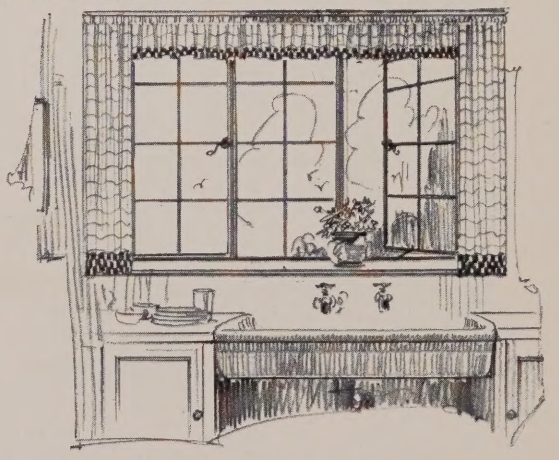


Figure No. 133

Suggested Materials: CURTAINS AND DUTCH VALANCE—Barred gingham with trimmings of checkered gingham. ROD—Kirsch Single Curtain Rod.

SECTION SEVEN

Glass Doors

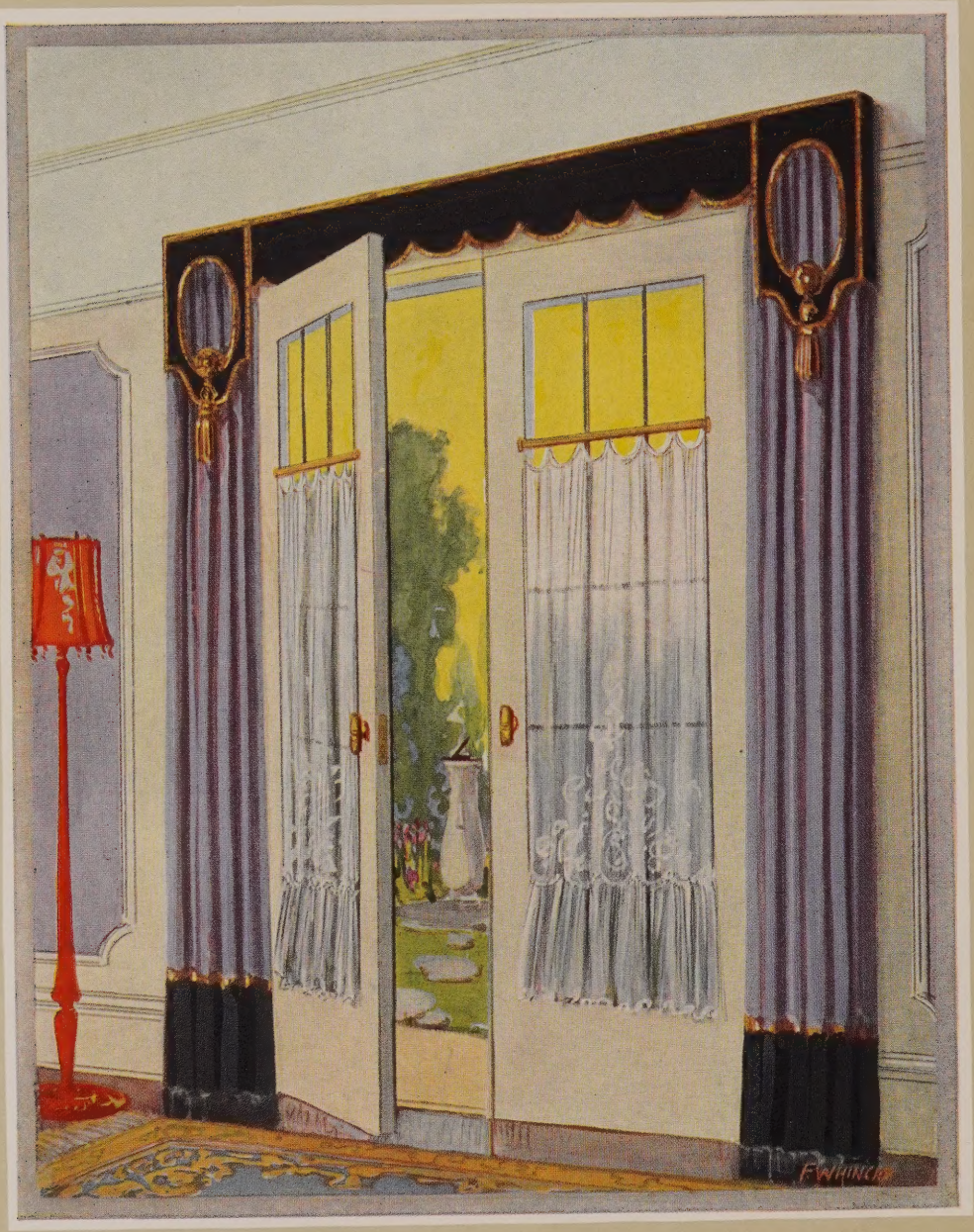


Plate No. 12

Glass Paneled Doors and How They are Draped

IN draping glass paneled doors, first consider their location and purpose, whether between rooms, or whether they lead to an enclosed porch, veranda, open terrace or outdoors.

For example: living rooms, dining rooms or halls connected with French doors may be treated with a sheer gauze, net or light weight casement cloth, hung on rings, shirred on rods top and bottom and either hung from the top of door or dropped down one or two lights. These simple curtains may be placed on either side of the doors, taking into consideration only the decorative value of the draperies.

Figure No. 134—Shows a pair of French doors between a dining room and living room. The Brisbis curtains with a ruffled flounce are hung on a Kirsch Cut-to-Measure Rod with outside vestibule brackets and No. 710 slides. Kirsch Cut-to-Measure Sash Rod with No. 486 slides could also be used. Rings sewed to the lower corners of the curtains (not the flounce) are hooked on cup hooks to hold the curtain in place at bottom.

But, if these same rooms are furnished with a day or davenport bed, or in-a-dor bed, and are to be converted into sleeping rooms at night, then the fabrics must be heavy and opaque enough to serve as a screen and should be operated from the sleeping room side. To assure complete privacy, the opening may be equipped with portieres of heavy materials lined to match glass curtains or lined with colors to harmonize with hangings in the adjoining room. These portieres should also be operated with draw cords from the sleeping room side.

French doors leading to the outside also require a different treatment. Here the matter of screening the door to cut off the view from the outside, the shading and shutting out of strong sunlight, and also the swing of the door—whether to the inside or to the outside, must be taken into consideration. The fabrics and fixtures must be selected accordingly.

The idea of heavy hangings originated from the French windows and doors as used in Europe. This type of door has been used in Europe for centuries. They are decorated with sheer lace curtains next to the glass with draw curtains of light, closely woven dimity or linen to screen the room during the daytime without shutting out the light. Overdraperies of a heavy damask, velour or brocade are also used to darken the room.

The general use of French doors in American homes will eventually make heavy draperies a necessity because they are certainly practical for screening and shading purposes as well as very decorative. Draw Cord Equipment is not necessary for the average French door. A pull cord with tassel attached back of the first plait will answer the same purpose. Wherever practical, portieres should always be placed on the opposite side to which the doors swing.

While the illustrations in this section do not cover all of the possible treatments for glass panel doors, we have shown many of the most popular effects. The Kirsch Interior Decoration Service Bureau will be glad to advise you regarding any door or window draping problem you may have which is not explained in this section.

Draping Suggestions for French Doors

Figure No. 135

Figure No. 135—A pair of French doors draped with Lustre Lace Curtains shirred on Kirsch Sash Rods. The curtains are held in place at the bottom with rings sewed to the lower corners of the curtains and hooked to cup hooks screwed into the doors.

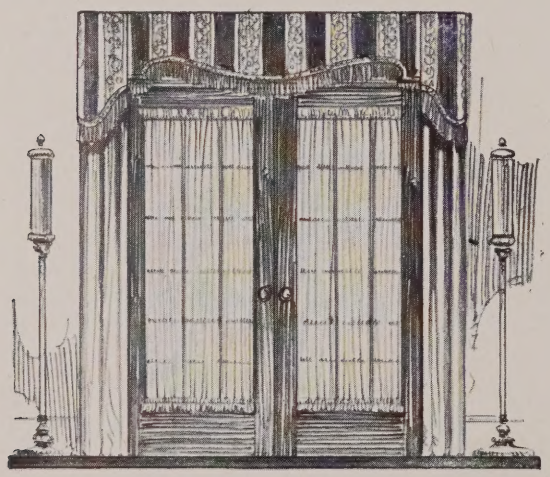


Figure No. 136

Figure No. 136—A pair of French doors with a transom. The lambrequin of striped damask trimmed with bullion fringe is put up with Kirsch Lambrequin Stays. A Kirsch Cut-to-Measure Rod with movable vestibule brackets is used to support the lambrequin and side draperies. The side draperies are of plain damask and are hung with the Kirsch Draw Cord Equipment so that they may be opened and closed. No shades are used on these doors. The overdraperies are put up with Kirsch No. 497 drapery hooks so that they can easily be removed without disturbing the drapery hardware. The glass curtains are of plain silk net fastened top and bottom on Kirsch Sash Rods. The rod is hung on Kirsch Horizontal Bracket Arms so that the lambrequin and overdraperies will clear the doors when they are opened.

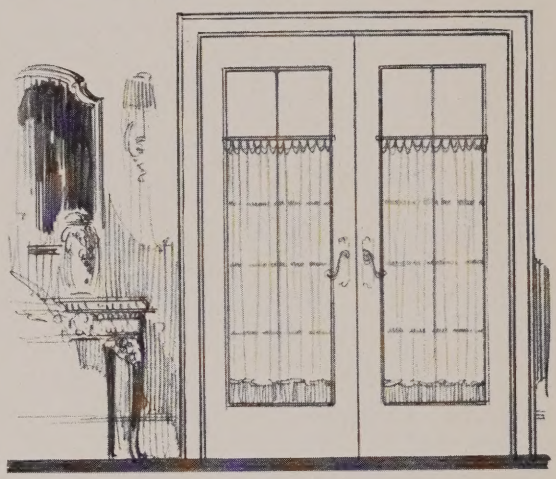


Figure No. 137

Figure No. 137—Shows a pair of French doors draped with silk gauze curtains trimmed with fringe. The top lights are left exposed. These curtains may be hung either on a Kirsch "Gold Seal" Quality Cut-to-Measure Rod with No. 710 Slides, or on a Kirsch Cut-to-Measure Rod with No. 486 Slides.

Figure No. 138

Figure No. 138—Shows a pair of French doors treated with panels of figured cretonne and filet net fastened top and bottom on Kirsch Sash Rods.

Draping Suggestions for Entrance Doors

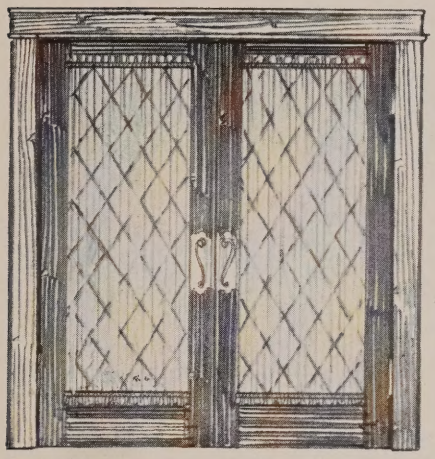


Figure No. 139—Shows a pair of French doors with the glass in the lattice effect. The door curtains are of silk gauze and are hung top and bottom on Kirsch Sash Rods. The glass being translucent, no shades are used.

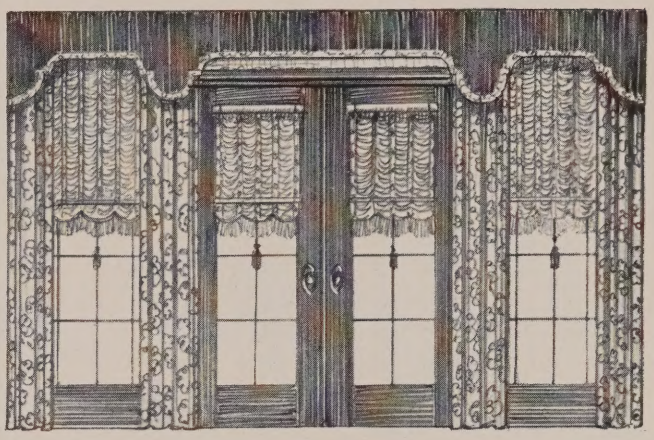


Figure No. 141—A pair of French doors with a transom and full length windows on either side. The overdraperies are figured damask. The lambrequin is of velour with a braid trimming at the bottom. The transom curtain is of silk gauze. Austrian cloth shades are used for privacy. The lambrequin is put up with Kirsch Lambrequin Stays on a Kirsch Single Lambrequin Rod. The overdraperies are hung on separate Kirsch Single Rods. The transom curtain is put up with Kirsch Cut-to-Measure Rods and outside vestibule brackets, top and bottom. The window shades are hung with Kirsch Shade Roller Hood Combination Set No. 613. The Kirsch Shade Roller Hoods conceal the unsightly shade roller ends and give a finished and artistic effect.

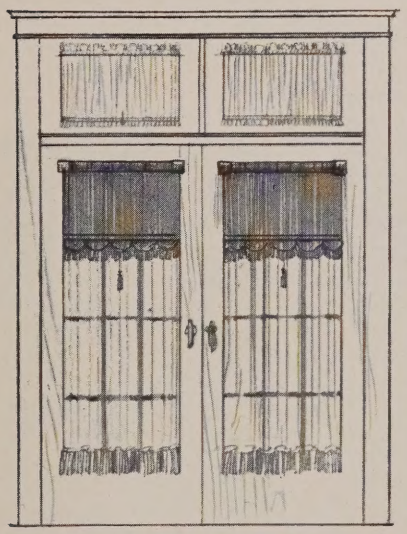


Figure No. 140—A pair of French doors with transom. Silk net trimmed with a deep fringe is used for the door curtains. These curtains are hung on Kirsch Sash Rods, the bottom of the curtains being held in place by rings and cup hooks. Kirsch shade roller hoods and brackets (Set No. 612) are used for hanging the shades and to cover the exposed shade roller ends. The silk net transom curtains are put up with Kirsch Sash Rods top and bottom.

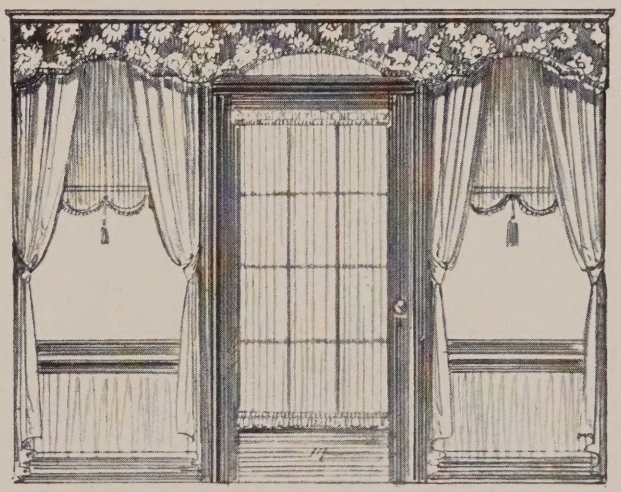


Figure No. 142—An outside entrance door with a transom and with windows at the sides. The door curtain and transom curtain are filet net, put up with Kirsch Sash Rods top and bottom. The overdraperies are plain madras. The shaped, flat valance is figured cretonne. The overdraperies are hung on separate Kirsch Single Rods. The flat valance is hung on a Kirsch Single Lambrequin Rod.

Draping Suggestions for Entrance Doors

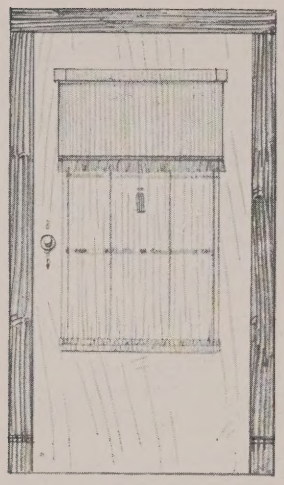


Figure No. 143—Shows an entrance treated with plain marquisette glass curtains hung on Kirsch Sash Rods top and bottom. Kirsch Shade Roller Hoods and Brackets (set No. 612) are used for hanging the shades and to conceal the unsightly shade roller ends, giving a finished effect to the draping treatment.

Figure No. 145—Shows an entrance door with side light windows. The inner curtains are silk gauze. The silk valances are trimmed with cords and tassels. The inner curtains and valances are hung on Kirsch Double Sash Rods and the bottoms of the inner curtains are held in place by rings and cup hooks.

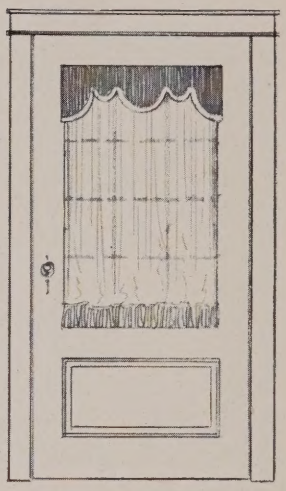


Figure No. 147—Shows an entrance door treated with glass curtains of silk gauze trimmed with fringe at the bottom. The valance is made of silk. A Kirsch Double Sash Rod is used. The bottom of the curtain is held in place by rings and cup hooks.

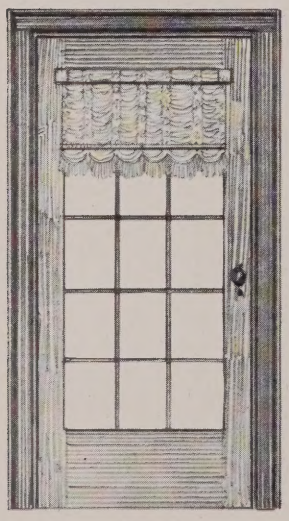


Figure No. 144—Shows an entrance door with an Austrian cloth shade hung with Kirsch Shade Roller Hood Set No. 613. The hoods are covered with the same cloth as used in the shade.

Figure No. 146—Shows a colonial entrance door with side lights and transoms. The curtains are of silk marquisette hung top and bottom on Kirsch Sash Rods.

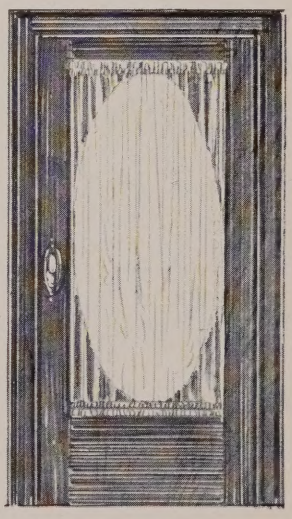


Figure No. 148—Shows a front entrance door with an oval shaped glass. The silk gauze curtain is hung on Kirsch Sash Rods top and bottom. By using a sheer material the beauty of the oval is retained.

Draping Suggestions for French Doors with Fan Lights at the Top

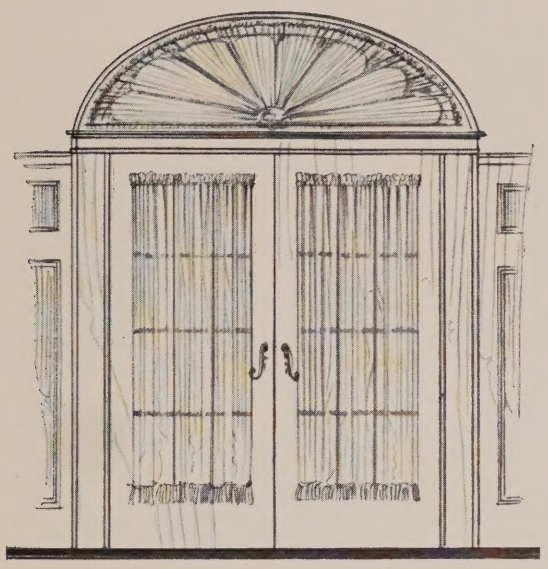


Figure No. 149—Shows French doors draped with filet net curtains hung on Kirsch Sash Rods. The filet net curtain on the fan light transom is hung on a special Kirsch curved rod with outside vestibule brackets.

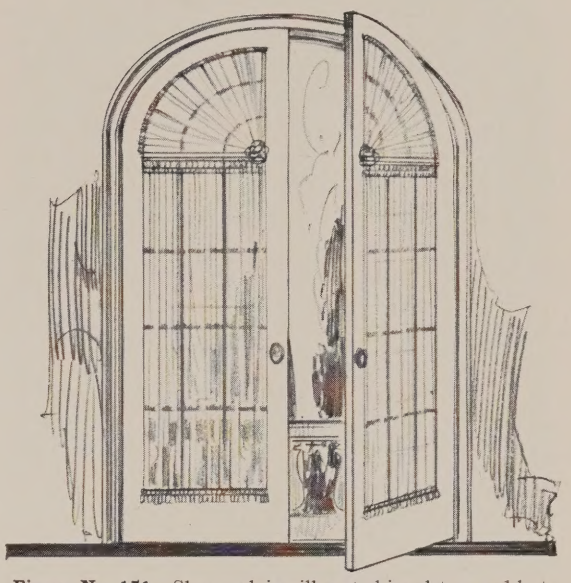


Figure No. 151—Shows plain silk net shirred top and bottom on Kirsch Sash Rods on the doors. A curved panel at the top of each door gives the sunburst effect. Special Kirsch curved rods are used for the top curtains.

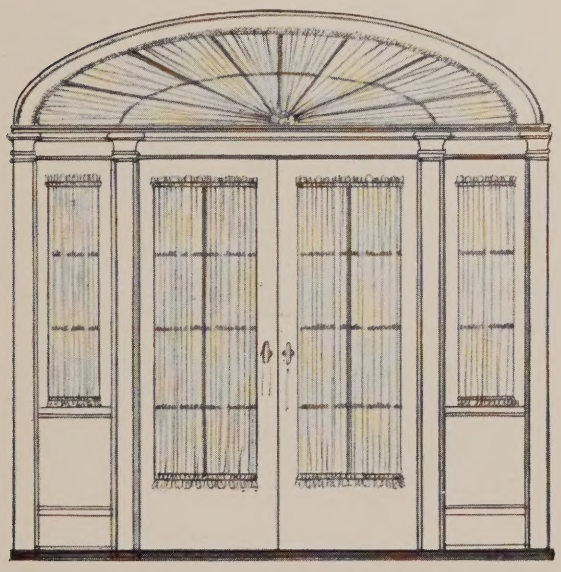


Figure No. 150—Shows plain silk jacquard used on the French doors, side lights and fan light transom. The curtains on the doors and side lights are hung on Kirsch Sash Rods. The transom curtain is hung on a special Kirsch curved rod with outside vestibule brackets.

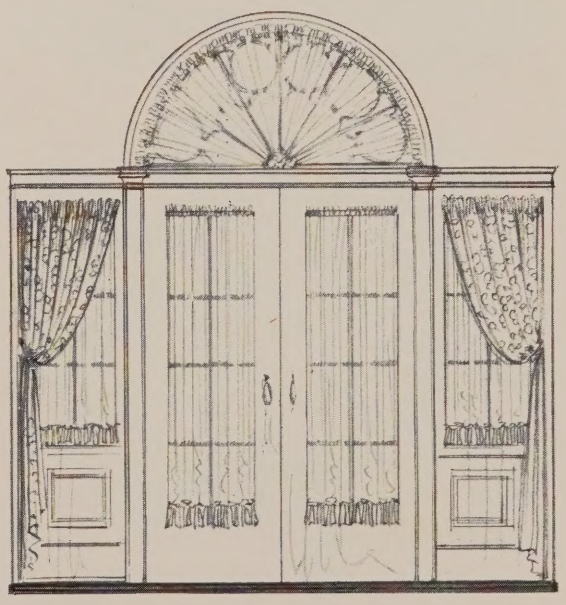


Figure No. 152—Silk gauze and figured silk madras are the materials used in Figure No. 152. Door curtains are hung on Kirsch Sash Rods. Kirsch Double Sash Rods are used on the side light windows. The transom curtain is hung on a special Kirsch curved rod.

Draping Suggestions for French Doors

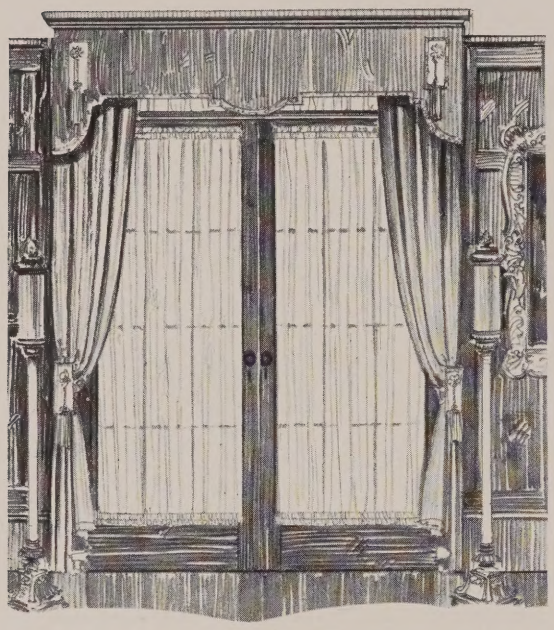


Figure No. 153

Suggested Materials: GLASS CURTAINS AND TRANSOM CURTAIN—Silk gauze. OVERDRAPERIES—Plain silk. SHAPED LAMBREQUIN AND TIE-BACKS—Silk poplin trimmed with rosettes, cords and tassels. RODS—Kirsch Sash Rods top and bottom for the glass curtains and transom curtain. A Kirsch Double Lambrequin Rod for overdraperies and lambrequin. A cornice board is used over the lambrequin.

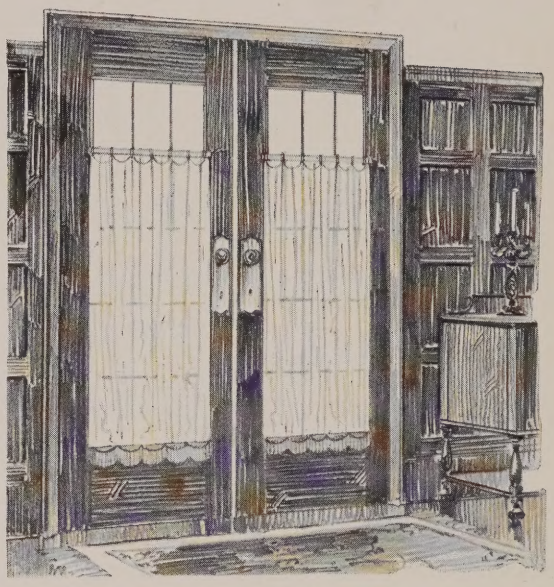


Figure No. 155

Suggested Materials: SCALLOPED GLASS CURTAINS—Silk gauze trimmed with a deep fringe. RODS—Kirsch Sash Rods with Kirsch Plain Rings so that the curtains may be drawn back and forth.

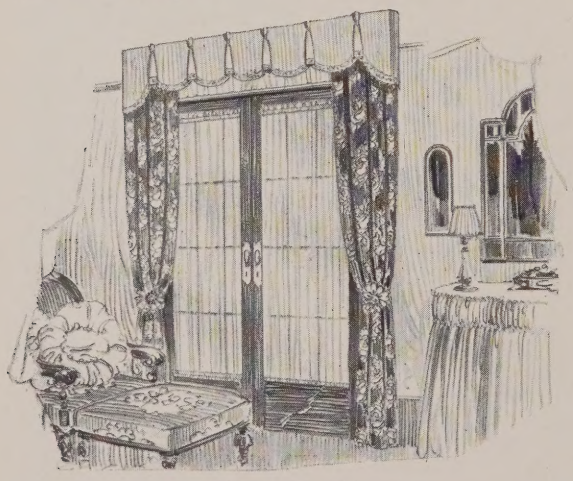


Figure No. 154

Suggested Materials: GLASS CURTAINS AND TRANSOM CURTAIN—Fine voile. OVERDRAPERIES—Figured cretonne. PLAITED VALANCE—Plain silk trimmed with braid. RODS—Kirsch Sash Rods top and bottom for the glass curtains and transom curtain. A Kirsch Double Lambrequin Rod is used for the overdraperies and the plaited valance.

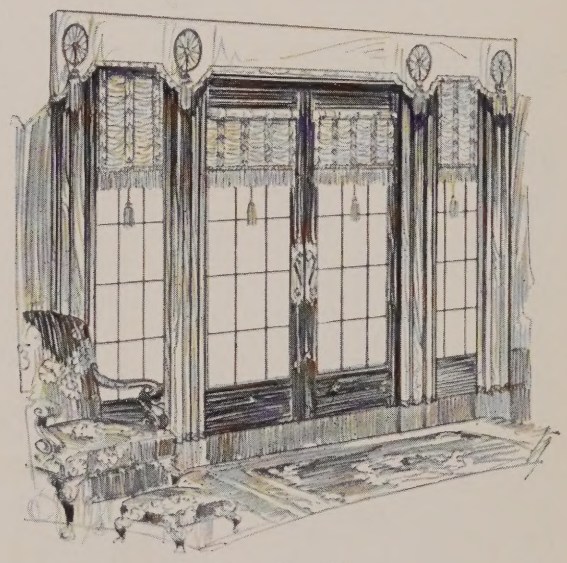


Figure No. 156

Suggested Materials: TRANSOM CURTAIN—Plain voile. OVERDRAPERIES AND LAMBREQUIN—Plain silk, the lambrequin being trimmed with rosettes, cords and tassels. RODS—Short individual extension rods for the overdraperies and a single Kirsch Rod for the lambrequin. The unsightly shade roller ends are covered with Kirsch Shade Roller Hoods.

SECTION EIGHT

Door Openings and Colonnades

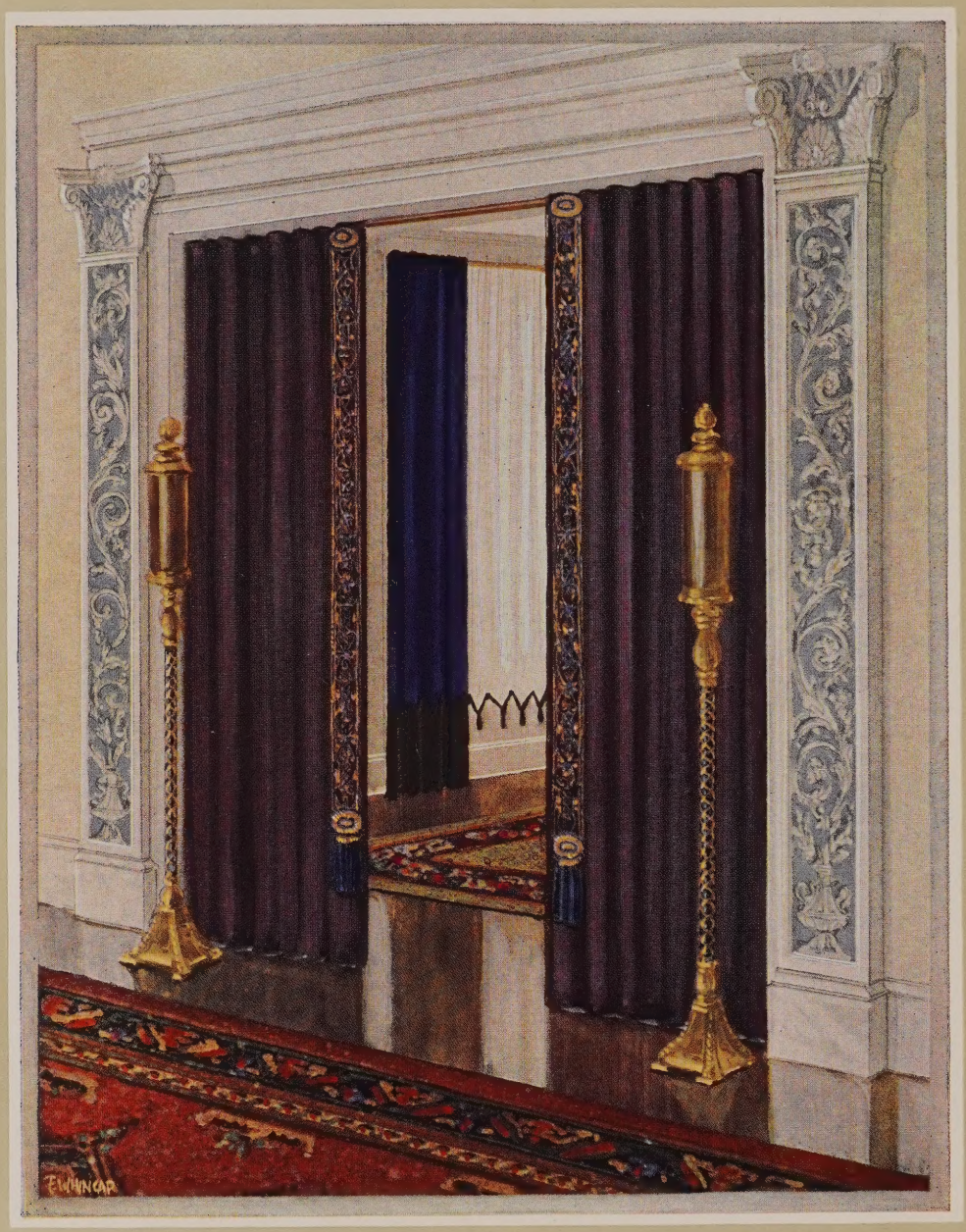


Plate No. 13

How Shall Door Openings Between Rooms be Treated?

THE door drapings between rooms are an important feature in the decoration and character of the room. Considerable thought should be given to their treatment.

If an opening between rooms is poorly proportioned and lacks distinction, it is usually possible to remedy these shortcomings by using a draping treatment that will yield a large measure of decorative effect.

The drapery fabrics favored for portieres are velvet, velour, plush, damask, tapestry, armures, monk's cloth, fancy reps and poplins. In summer homes, the lighter weight fabrics such as cretonne, denim and sateen are popular.

Some of the fabrics mentioned above are reversible—double faced—having a finished surface on each side. These as a rule do not require lining unless too light in weight, or out of harmony with the colors of the adjoining room.

Single faced materials finished on one side only should preferably be lined and interlined as well, particularly if the materials are extremely light in weight.

Portieres generally have more character when made of plain materials without trimming.

While portieres are generally more attractive when made of plain materials without trimming, there are, nevertheless, a great variety of gimps, cords, edgings, galloons and appliques procurable for trimmings. Portieres are frequently embroidered with attractive designs which add richness to the finished effect.

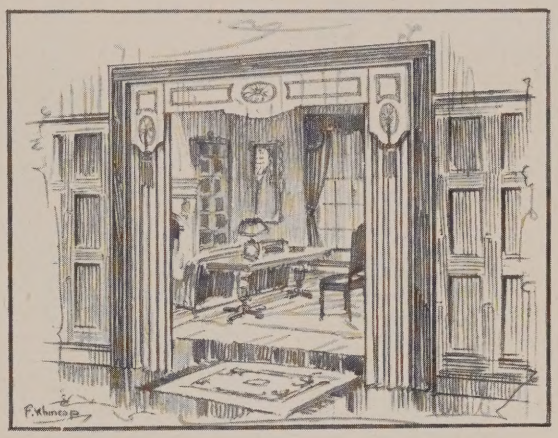


Figure No. 157—Shows an opening between a living room and library. The portieres of velour are hung on the Kirsch Cut-to-Measure Portiere track with drapery hooks and slides the drapery hooks being sewed to the portieres and hooked through the eyes of the slides. These portieres are doubled and interlined. It is advisable to have each side of the portieres harmonize in color with the drapery materials used on the windows in the adjoining room. The lambrequins—one for the living room side and one for the library side—are mounted on buckram, although composition board is frequently used. The lambrequins are tacked to the casing. The lambrequins are trimmed with embroidered braid, medallions, cords and tassels. See pages 134 and 135 for instructions how to make lambrequins and portieres.

In the selection of materials for portieres, it is well as a general rule to avoid vertical stripes for long, narrow doors since the stripes accentuate the slimness of the portieres and the opening; likewise, cross stripes on short openings should be avoided as they apparently decrease the height and increase the width.

If the portieres are to be opened and closed it may be done either by hand or with a draw cord.

Not less than one width of 36 inch material should be used for each curtain if the curtains are to hang stationary, not opened or closed. When curtains are to be opened and closed with draw cords the width of each portiere should be equal to one-half of the width of the door opening. To this width add one-third more material for fullness to give the proper draping effect.

In openings not wider than 36 inches, a single portiere made of 50-inch material is sufficient.

Draping Suggestions for Door Opening, Figure No. 158

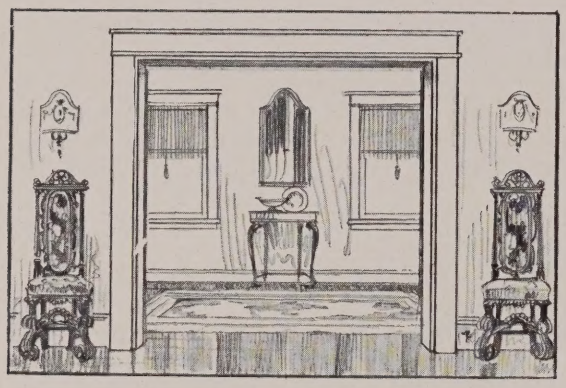


Figure No. 158

Figure No. 158—Shows a door opening between a hall and living room. This type of opening is not inviting unless draped. Figures Nos. 159, 160 and 161 show how easy it is to drape this type of opening effectively.

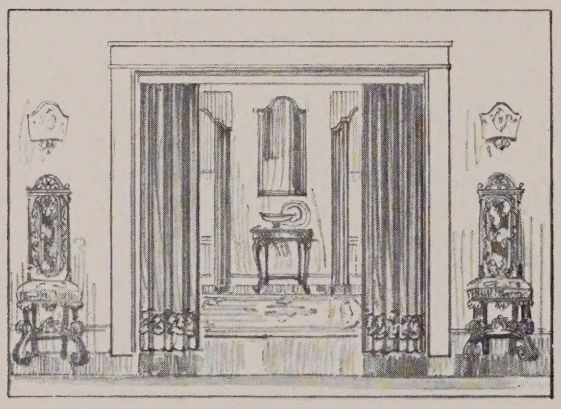


Figure No. 159

Figure No. 159—Shows the same door opening as Figure No. 158 draped with portieres of Shiki Rep trimmed at the bottom with an embroidered band. The portieres a e made double faced by using Shiki Rep on both sides with an interlining, the material on both sides harmoni:-ing with the color schemes of the adjoining rooms. The portieres are hung on a Kirsch Portiere Rod with button slides and drapery hooks. The drapery hooks are sewed to the portieres and hooked in the eyes of the slides. By using drapery hooks it is possible to remove the portieres without disturbing the rod or slides. If desired, the portieres may be opened and closed with draw cord equipment.

Figure No. 160 (below)—Shows the same door opening as Figure No. 158, made and faced with satin material and interlined and trimmed with a cord edging. The portieres are draped back with tie-backs of the same material. They are hung on a Kirsch Cut-to-Measure Portiere Track with hooks and slides.

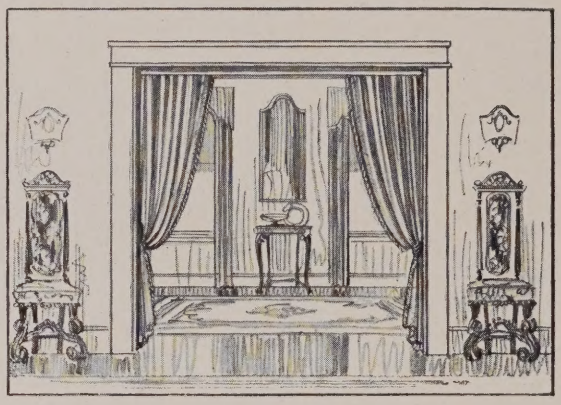


Figure No. 160

Figure No. 161 (below)—Shows the same door opening as Figure No. 158 more elaborately treated. Lambrequins are used—one on the hall side and one on the living room side—with portieres in between. The portieres are of velour made double with interlining and trimmed at the bottom with deep fringe. The portieres are hung on a Kirsch Cut-to-Measure Portiere Track fitted with Kirsch Draw Cord Equipment. The lambrequins also of velour are of harmonizing color and are trimmed with galloon braid. They are tacked to the casing.

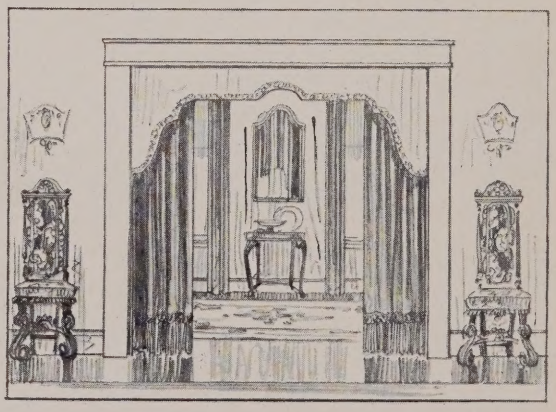


Figure No. 161

Draping Suggestions for Door Openings with Sliding Doors

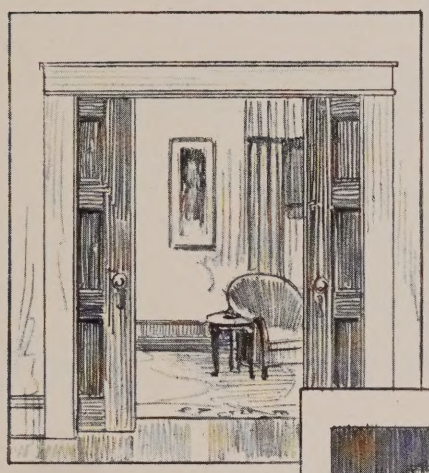


Figure No. 162

Figure No. 162 (at left)—Shows an undraped door opening with a pair of sliding doors. When draperies are used on this type of door opening, they are hung on rods attached to the face of the casing. The draperies may be hung on either or both sides. It is not necessary to hang the portieres with draw cord equipment on door openings having sliding doors.

See pages 134 and 135 for instructions how to make the lambrequin and portieres shown on this page.

Figure No. 163 (at right)—Shows the same doorway as Figure No. 162 treated with lambrequin made of plain velour, and portieres made of figured damask. The lambrequin and portieres are both trimmed at the bottom with fringe. The portieres are lined and interlined; see page 135. The portieres and lambrequin may be hung on a Kirsch double curtain

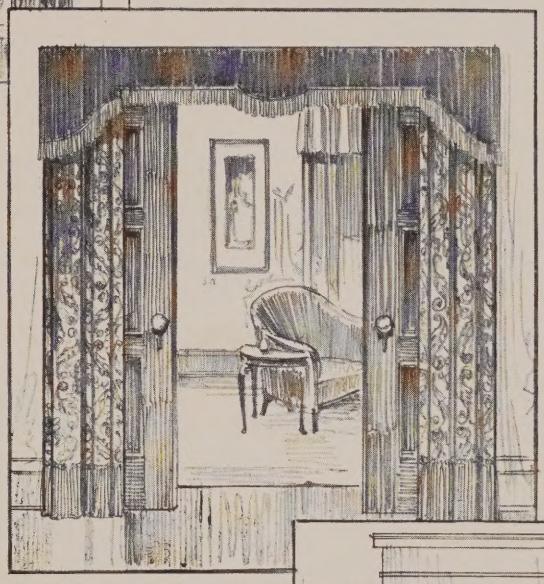


Figure No. 163

(Figure 163 continued)

rod in the extension style, but for this treatment we recommend the Cut-to-Measure Rod with reversible elbows and movable vestibule brackets, for the reason that this rod permits draping the portieres close to the backturns of the lambrequin. The lambrequin is put up with Kirsch Lambrequin Stays.

Figure No. 164—Shows an elaborate doorway, with sliding doors. The sliding doors are set in a deep frame which gives plenty of space for hanging the portieres on both sides of the doors. Two sets of portieres made of plain satin material trimmed with a dado across the bottom are used in this doorway. The portieres are lined with the same material and interlined so that if the portieres are not drawn perfectly even, the same color effect is obtained. Each set of portieres is hung on a separate Kirsch Cut-to-Measure Portiere Track attached to the lower edge of the head casing. The Kirsch Cut-to-Measure Portiere Track is particularly good in this case because it is narrow. The portieres are hung with slides and hooks.

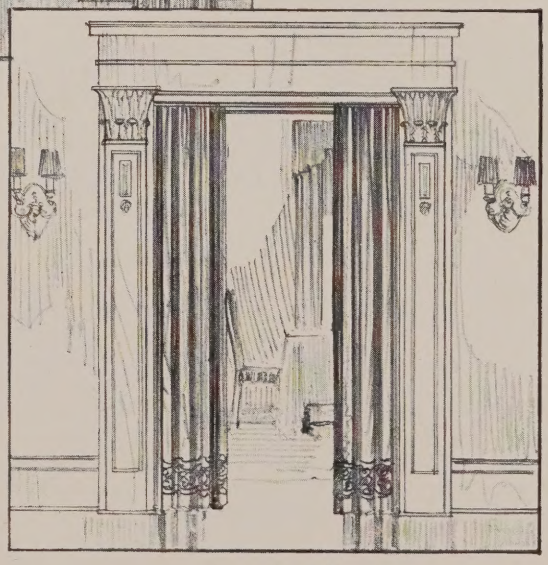


Figure No. 164

Draping Suggestions for Colonnades

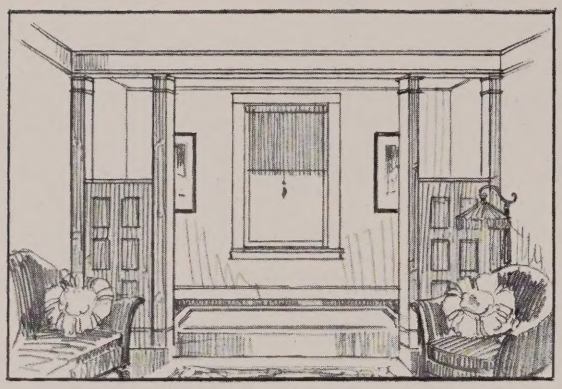


Figure No. 165

Figure No. 165—Shows an undraped colonnade between a living room and dining room. While colonnades are decorative in themselves, this type of colonnade is made more attractive by drapery hangings as illustrated in Figures Nos. 166 and 167. In this illustration the dining room window draperies and furniture have been omitted. Contrast the cold, barren effect which this gives with the homelike atmosphere in Figures Nos. 166 and 167.

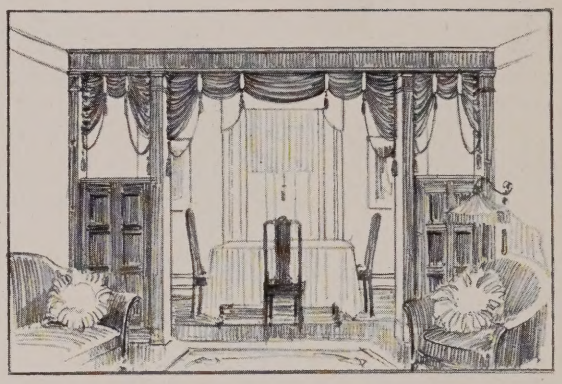


Figure No. 167

Figure No. 167—Shows the same colonnade as in Figure No. 165 draped with French festoons. These draperies not only soften the lines of the colonnade but are an important unit in the decoration of the room. Festoons are of silk and the trimmings are bands and tassels with long cords. The festoons are hung on a Kirsch Cut-to-Measure Portiere track with slides. In hanging these festoons a track is used so that the festoons can be hung close to the woodwork, which gives the neatest effect.

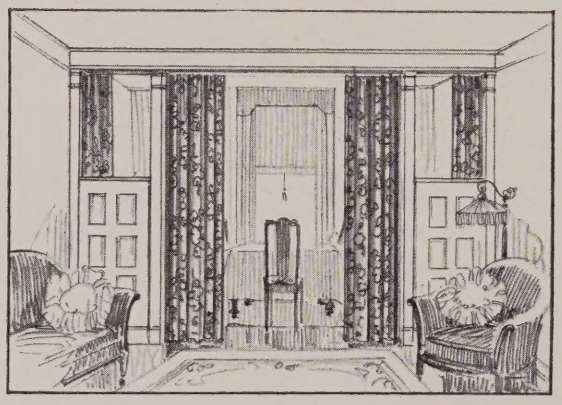


Figure No. 166

Figure No. 166—Shows the same colonnade as in Figure No. 165 with portieres added. The material used for the portieres and short curtains in the colonnade is double faced cretonne. The portieres are hung with drapery hooks on a Kirsch Cut-to-Measure Portiere Track fitted with Draw Cord Equipment with which to open and close the portieres if desired. The short curtains inside the colonnade are also hung on Kirsch Cut-to-Measure Portiere Track. This illustration also shows the dining room window draperies and furniture in place.

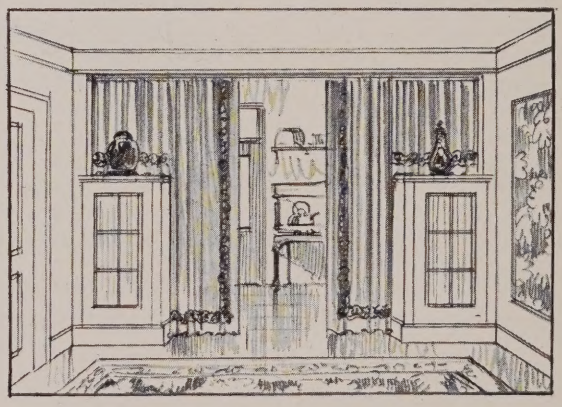


Figure No. 168

Figure No. 168—Shows a type of colonnade which is frequently found in small apartments between the kitchenette and living room or dining room. An undraped view of this type of colonnade is not shown because the general effect is practically the same as in Figure No. 165. These portieres are made of monk's cloth in the natural color and are trimmed with embroidered bands. An embroidered band is also used across the bottom of the short curtains. A Kirsch Cut-to-Measure Portiere Track extends all the way across the opening. The portieres and short curtains at the sides are hung with hooks and slides and may be drawn back and forth by hand.

SECTION NINE

Miscellaneous Draping Problems

Plate No. 14

Miscellaneous Draping Problems

IN selecting the draperies and deciding upon the style and method of hanging them, the architectural details of the windows and doors must be considered.

When planning window and door treatments it is well to remember that they can be designed to conceal structural errors.

Height can be given to a room having low ceilings by the use of a shallow valance or by dispensing with a valance altogether. High ceilings may be made to seem lower by the use of a deep valance.

Showing Woodwork a Matter of Choice

Some decorators are hanging draperies now so that they cover the entire window frame. Others are hanging them so that a portion of the woodwork shows, especially when it is handsome or ornamental in character. Variations in hanging draperies may be made to produce decidedly different results.

If a window seems too large for the room, it may be made to appear much smaller if the valance and overdraperies are allowed to extend well over the glass.

Small windows, on the other hand, can be made to look larger by using rods which are long enough to project beyond the casing on both sides attaching them to Kirsch Bracket Arms. The top and side casings are then practically covered by the valances and overdraperies, leaving the glass fully exposed. In this way the effect is very much the same as that of a large window.

The same method can be employed to give an appearance of uniformity to windows of different sizes, the smaller ones being draped in the manner above described and the larger ones in ordinary fashion, the rods being hung on brackets fastened to the window casing in the usual position.

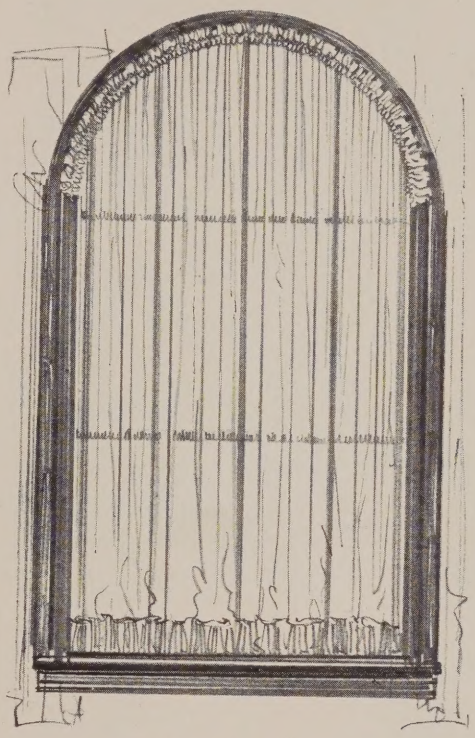


Figure No. 169

Suggested Materials: GLASS CURTAINS—Silk gauze trimmed with fringe. ROD: A special Kirsch Curved Rod bent to conform to the shape of the window.

Odd Shaped Windows Difficult to Drape

Odd shaped windows really present the most difficult problem from the standpoint of draping and drapery hardware. For curved windows the rods must be made to order. One simple way to handle curved windows and probably at the least expense, is to use screw eyes about every three inches in the frame work of the curve and then hang the draperies by means of small hooks through these screw eyes. If more elaborate hardware is required, it is necessary to bend rods especially for this purpose.

Let Kirsch Interior Decoration Service Bureau Help You

In this section we present a great variety of draping suggestions for windows and doors and groups of windows and doors which are out of the ordinary. However, it is obviously impossible to show every type of odd shaped window or door. Please bear in mind, in this connection, that the Kirsch Interior Decoration Service Bureau will give you every possible assistance in solving window and door draping problems regardless of their nature, and will furnish sketches if necessary to help you to understand more clearly the suggestion furnished. This service is free of charge.

Draping Suggestions for Odd Shaped Windows

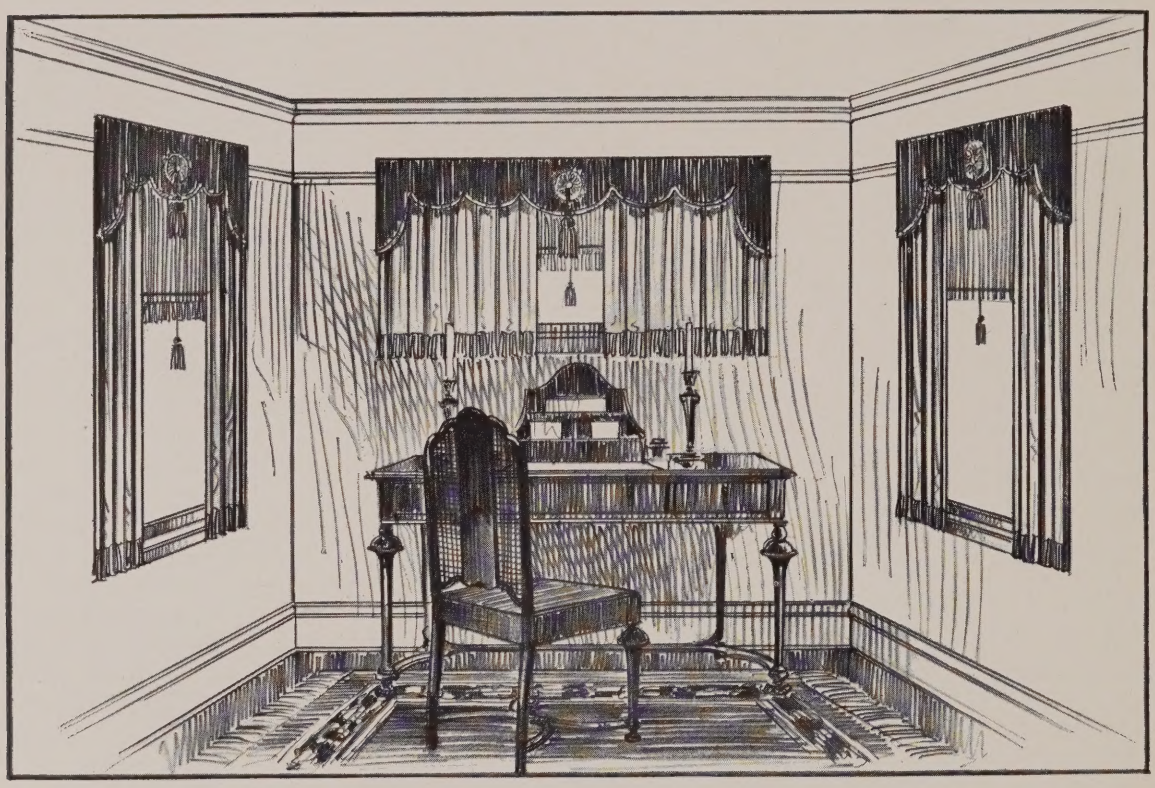


Figure No. 170

MATERIALS: Glass Draw Curtains—Mercerized casement cloth trimmed with fringe. Scalloped, Shaped, Flat Valance—Plain velour trimmed with galloon braid, cord and tassels.

RODS: Kirsch Double Lambrequin Rod—the first rod fitted with draw cord equipment. Lambrequin is hung on the second rod with Kirsch Lambrequin Stays.

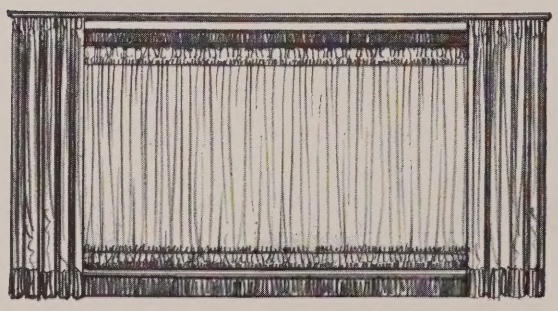


Figure No. 171

MATERIALS: Inner Sash Curtains—Gauze. Draw Overdraperies—Plain damask trimmed with fringe.

RODS: Kirsch Sash Rods for the inner sash curtain. Kirsch Single Rod fitted with draw cord equipment for the overdraperies.

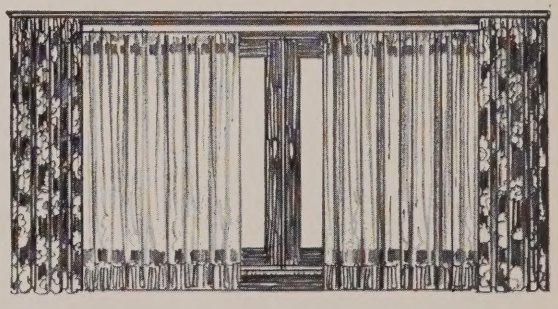


Figure No. 172

MATERIALS: Glass Draw Curtains—Fine voile, trimmed with fringe. Draw Overdraperies—Cretonne.

ROD: Kirsch Double Rod—both first and second rods fitted with draw cord equipment.

Draping Suggestions for Odd Shaped Windows

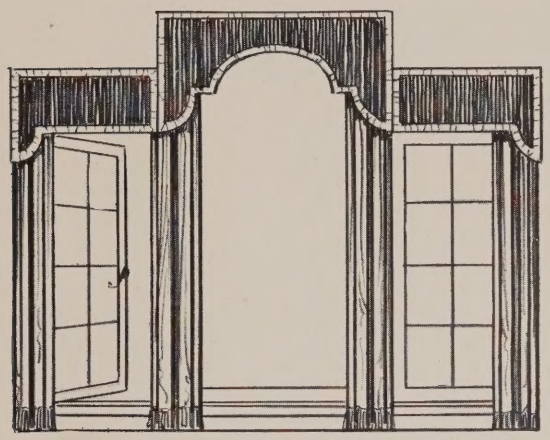


Figure No. 173

MATERIALS: Draw Curtains—Plain silk trimmed with bullion fringe. Shaped lambrequin—Velour trimmed with galloon braid.

RODS: Three Kirsch Double Lambrequin Rods—one for each window—the first rod at each window being fitted with draw cord equipment. The lambrequins are hung on the second rods with Kirsch Lambrequin Stays. Kirsch Vertical Bracket Arms are used to raise the lambrequins on the side windows to give greater height.

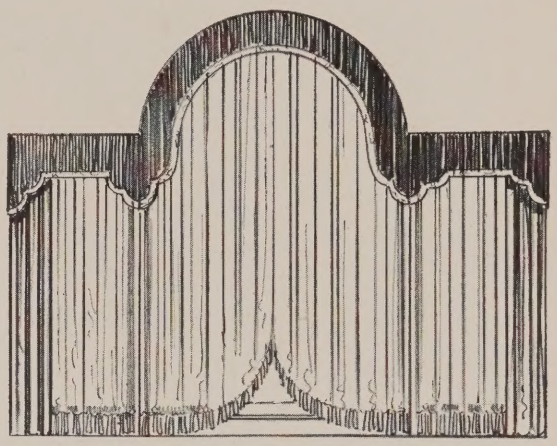


Figure No. 175

MATERIALS: Glass Curtains—Silk net trimmed with fringe. Overdraperies—Plain silk damask. All-Over shaped Flat Valance—Velvet trimmed with braid.

RODS: Kirsch Double Curtain Rods for the two side windows, the overdraperies being hung on the first rod with Kirsch Drapery Hooks. A special curved rod is used for the middle window draperies.

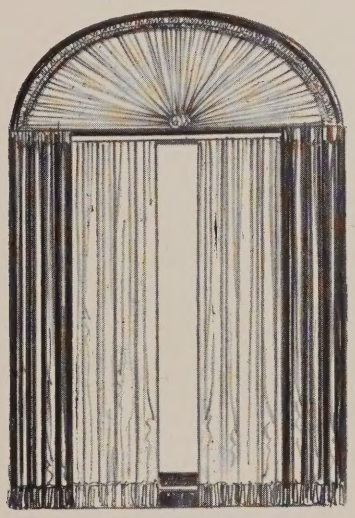


Figure No. 174

MATERIALS: Glass Draw Curtains and Fanlight Transom Curtain—Silk gauze, the glass curtains being trimmed with fringe. Overdraperies—Velour trimmed with bullion fringe and lined with sateen.

RODS: Kirsch Double Cut-to-Measure Rod—first and second rods fitted with draw cord equipment. Kirsch special curved rod for the transom curtain.

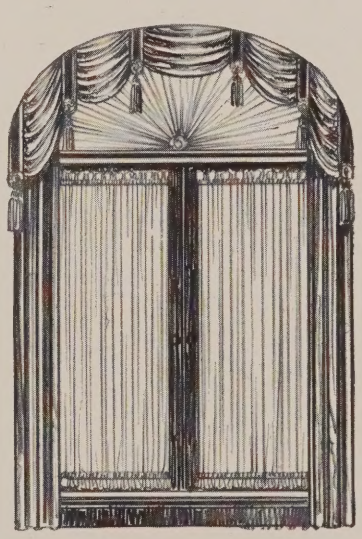


Figure No. 176

MATERIALS: Sash Curtains and Fanlight Transom Curtain—Fine silk net. Draw Overdraperies and Festoon Valance—Plain satin. Valance is trimmed with velvet bands, rosettes, cord and tassels.

RODS: Kirsch Sash Rods—top and bottom for sash curtains. Kirsch Single Cut-to-Measure Rod fitted with draw cord equipment for the overdraperies. Kirsch special curved rod for transom fanlight curtains.

Draping Suggestions for Odd Shaped Windows

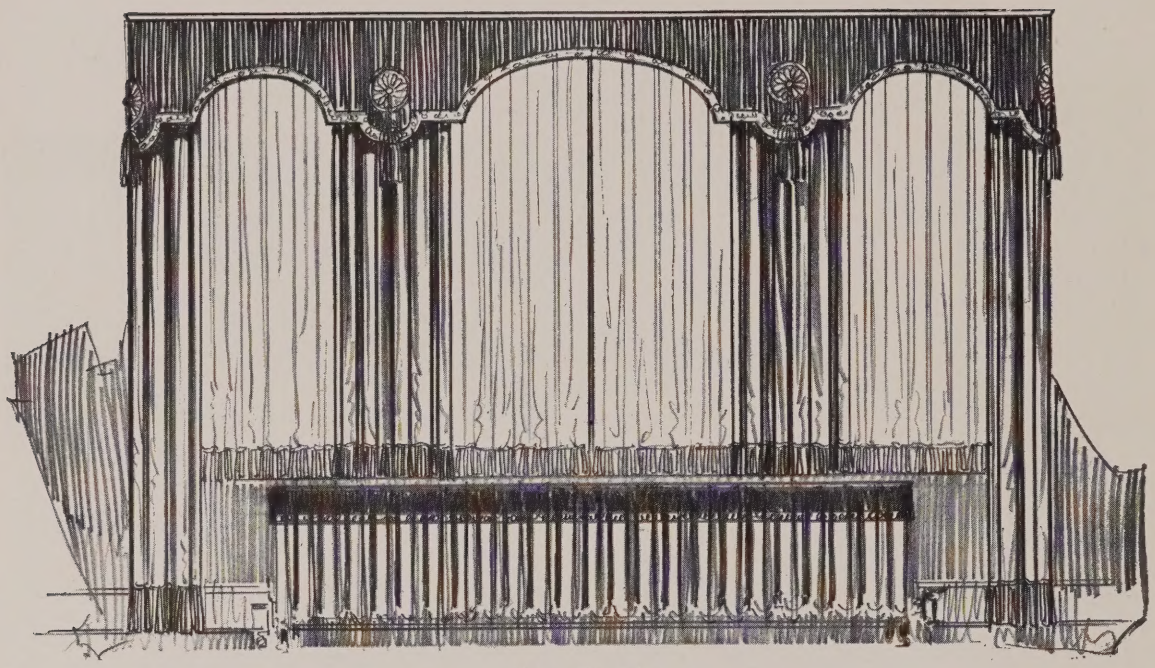


Figure No. 177

MATERIALS: Glass Draw Curtains—Silk net trimmed with fringe. Draw Overdraperies—Satin damask trimmed with fringe. Lambrequin—Silk velour trimmed with embroidered braid, rosettes, cord and tassels. RODS: Kirsch Triple Cut-to-Measure Rod—the first and second rods are fitted with draw cord equipment. Lambrequin is hung on the third rod with Kirsch Lambrequin Stays.

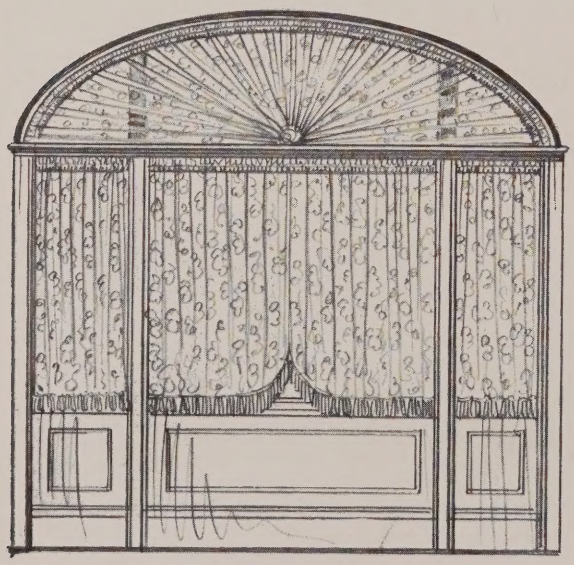


Figure No. 178

MATERIALS: Glass Curtains and Transom Fanlight Curtain—Silk marquisette.

RODS: Kirsch Single Cut-to-Measure Sash Rods for the glass curtains, and Kirsch special curved rod for the transom curtain.

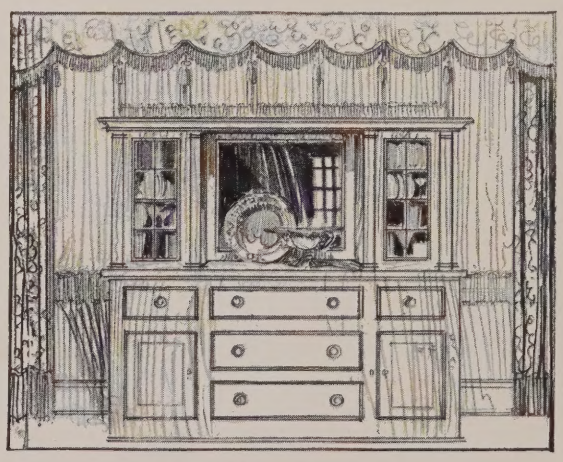


Figure No. 179

MATERIALS: Glass Curtains—Silk gauze. Overdraperies and Scalloped, Flat Valance—Figured madras trimmed with fringe, cord and tassels.

ROD: Kirsch Triple Overdrape Rod. The flat valance is put up with Kirsch Lambrequin Stays.

Draping Suggestions for Odd Shaped Windows

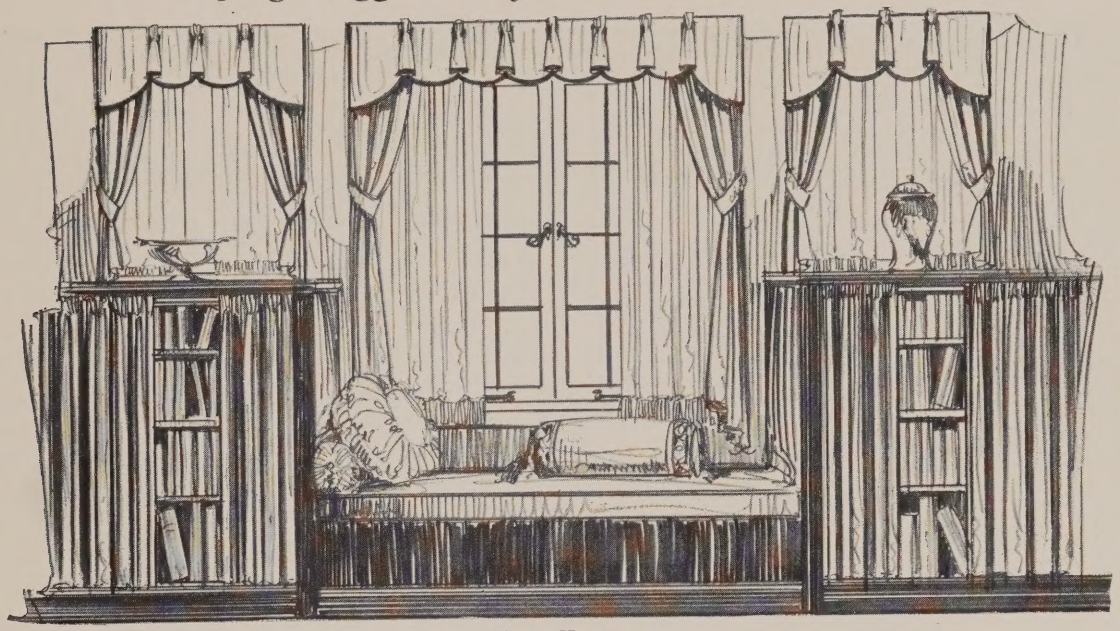


Figure No. 180

MATERIALS: Glass Draw Curtains—Lustre lace trimmed with fringe. Overdraperies, Pinch Plaited Valance and Tie-backs—Taffeta.

RODS: Kirsch Triple Lambrequin Rods with Overdrape Arms. First rods are fitted with draw cord equipment. Overdrape arms take the place of the second rods. The valances are hung on the third rods with Kirsch Lambrequin Stays. The draw curtains used on the built-in bookcases are of poplin and are hung on Kirsch track fitted with draw cord equipment mounted on the face of the casing.

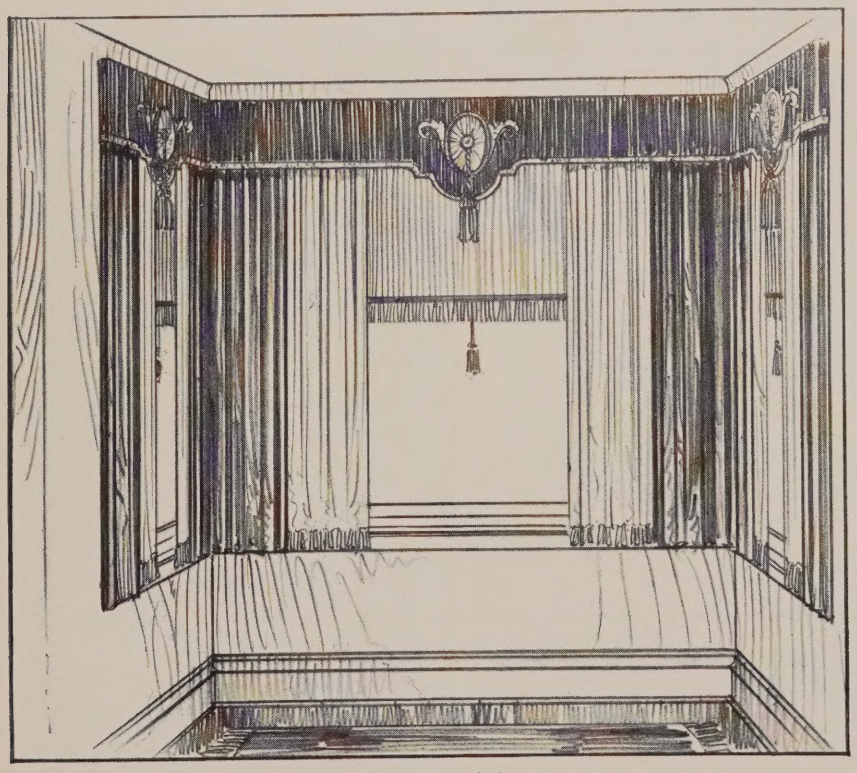


Figure No. 181

Figure No. 181

MATERIALS: Glass Curtains—Lustre lace trimmed with fringe. Overdraperies and One-Piece, Flat, Shaped Lambrequin—Satin, lined with sateen. Lambrequin is trimmed with braid, cord and tassels.

ROD: Kirsch Triple Bay Window Rod. Lambrequin is hung on the third rod with Kirsch Lambrequin Stays.

Draping Suggestions for Odd Shaped Windows and Doors

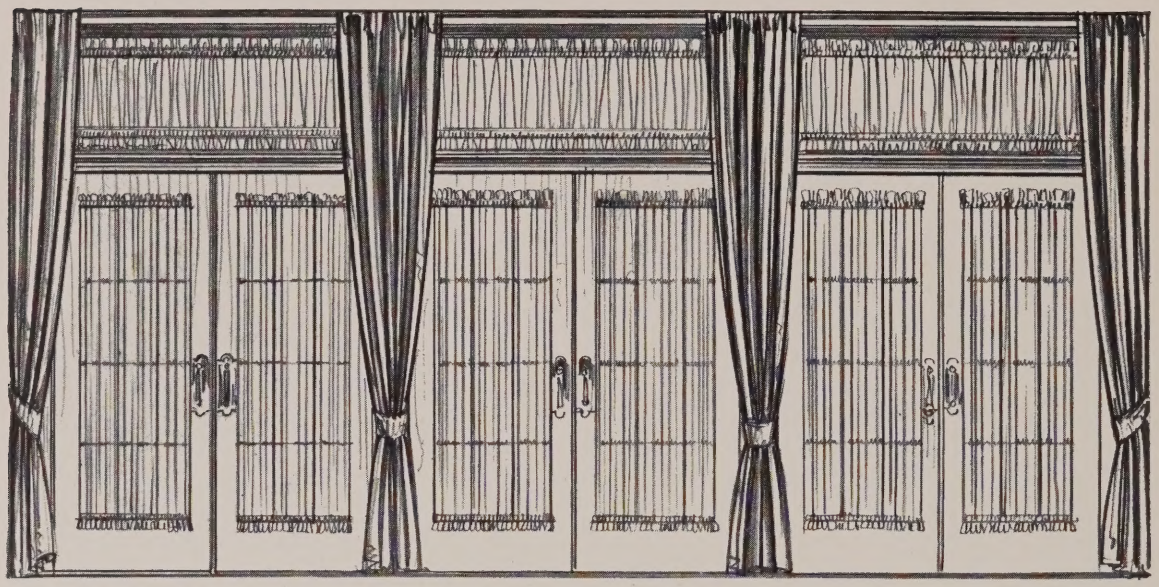


Figure No. 182

MATERIALS: Door and Transom Curtains—Marquisette. Draw Overdraperies with Tie-backs to match—Silk, lined with sateen.

RODS: Kirsch Sash Rods top and bottom for door and transoms. Kirsch Single Rod with draw cord equipment for the overdraperies.

Tie-backs are used with the draw overdraperies to relieve the long, severe, straight lines when overdraperies are opened.

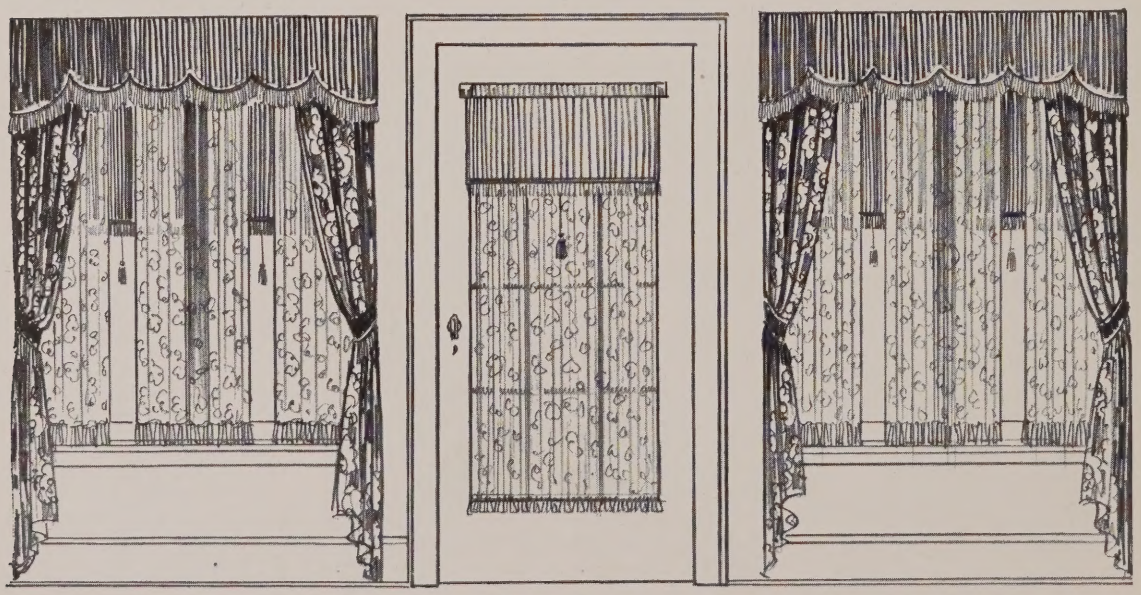


Figure No. 183

MATERIALS: Glass and Door Curtains—Silk voile trimmed with fringe. Overdraperies—Cretonne, lined with sateen. Lambrequins with Tie-backs to match—Plain Shiki rep, lined with sateen and trimmed with bullion fringe.

RODS: Kirsch Triple Overdrape Rods. The overdraperies are hung on the second overdrape rods and the lambrequin is hung on the third rod with Kirsch Lambrequin Stays. Kirsch Sash Rods are used on the door. The shade is put up with Kirsch Combination Shade Roller Hood Set No. 612. The hoods conceal the unsightly shade roller ends and give a finished effect.

Draping Suggestions for Odd Shaped Windows and Doors

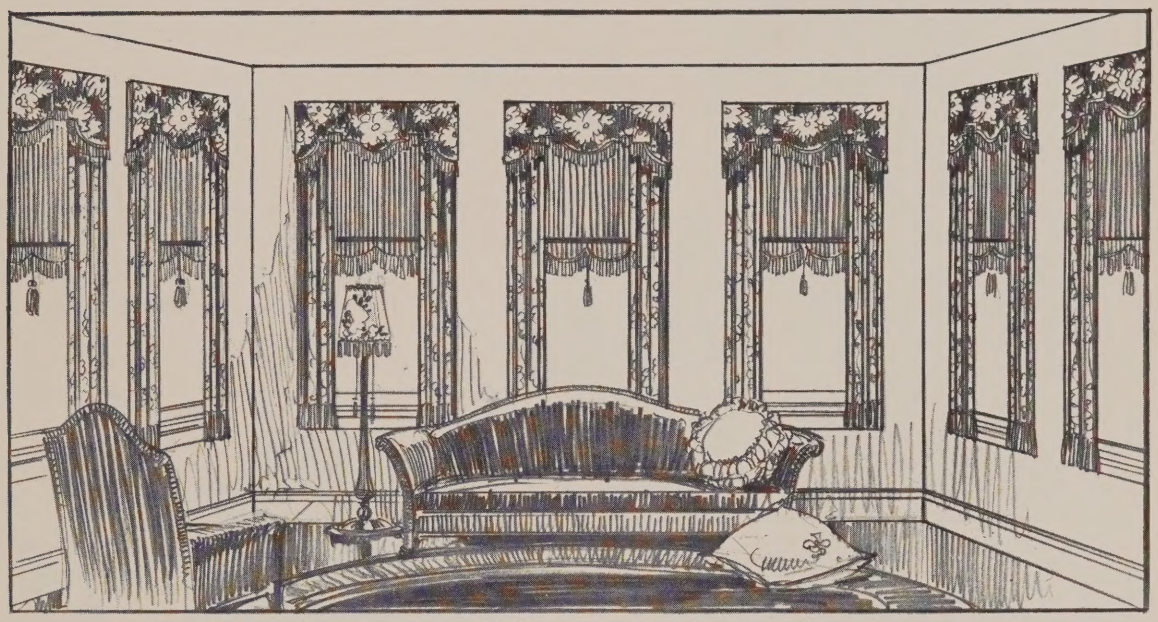


Figure No. 184

MATERIALS: Draw Curtains—Pongee trimmed with fringe. Flat, Shaped Lambrequin—Cretonne trimmed with bullion fringe.

RODS: Kirsch Double Lambrequin Rods—the first rods are fitted with draw cord equipment.

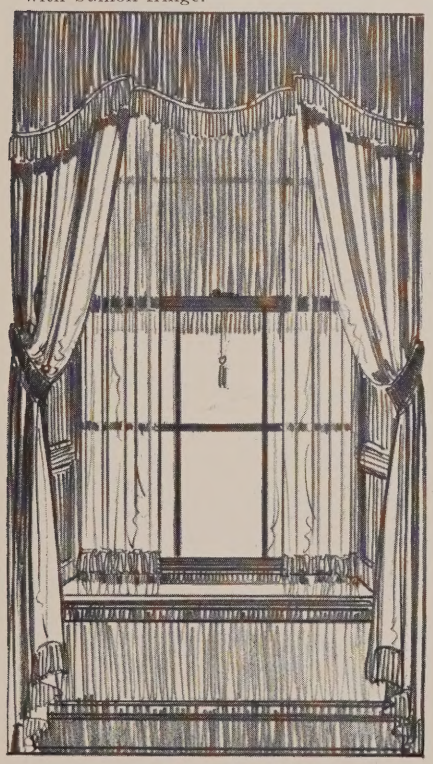


Figure No. 185

Figure No. 185 (at left)

MATERIALS: Glass Curtains—Silk net trimmed with fringe. Overdraperies—Taffeta, trimmed with fringe. Plaited, Shaped Valance with Tie-backs to match—Velvet, trimmed with fringe.

RODS—Kirsch Single Rod with vestibule brackets for glass curtains on the recessed window. Kirsch Double Lambrequin Rod for the overdraperies and lambrequin.

Figure No. 186 (at right)

MATERIALS: Glass Curtains—Silk gauze trimmed with fringe. Draw Overdraperies—Silk damask. Flat, Shaped Lambrequin—Velour, embroidered and trimmed with rosettes, cord and tassels — made over compo-board and lined.

ROD: Kirsch Triple Rod—second rod fitted with draw cord equipment. Lambrequin is hung on the third rod with Kirsch Lambrequin Stays.

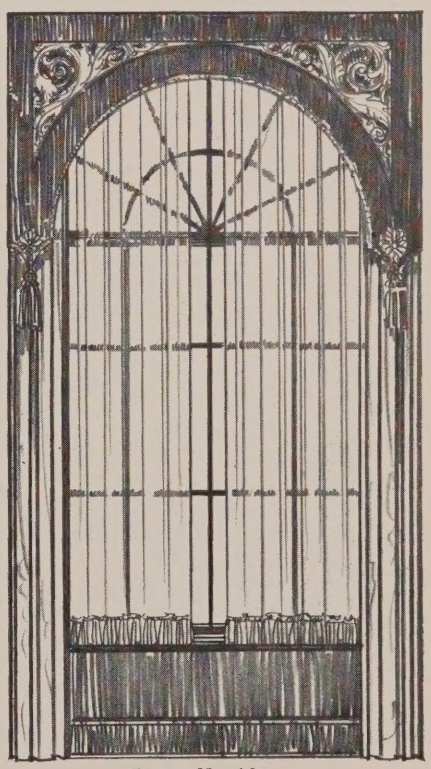


Figure No. 186

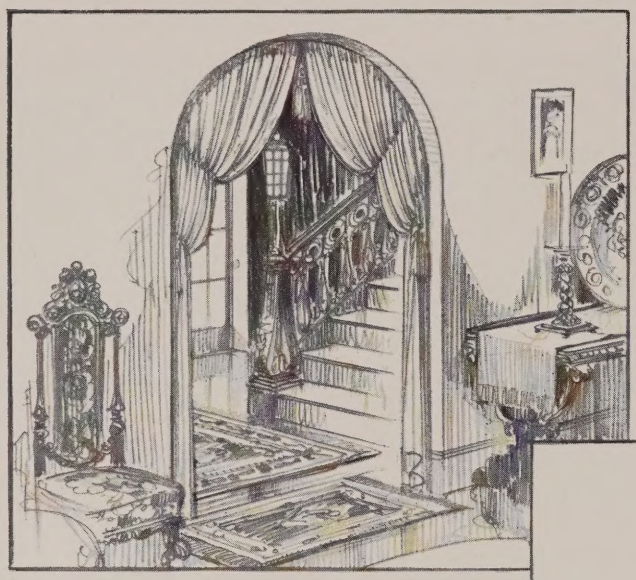


Figure No. 187

Draping Suggestions for Archways

Figure No. 187 (at left)—Shows a curved archway in an Italian Renaissance interior. This archway is an opening joining two rooms—an entrance hall and a living room. Such an opening as this has a definite beauty of line and it is advisable that the opening should not be concealed, but instead harmoniously decorated within its prescribed limits, as shown in Figures Nos. 187, 188 and 189. The drapery material used is plain satin draped back with cords and tassels. A special Kirsch Curved Rod is used.

Figure No. 188 (at right)—Shows the same archway as in Figure No. 187 treated with a pair of shaped curtains. Material used is figured damask. The rod used is a special curved Kirsch Cut-to-Measure Track. Shirred tape is sewed to the material to keep the fullness in shape, after which it is run on the rod and placed in position.

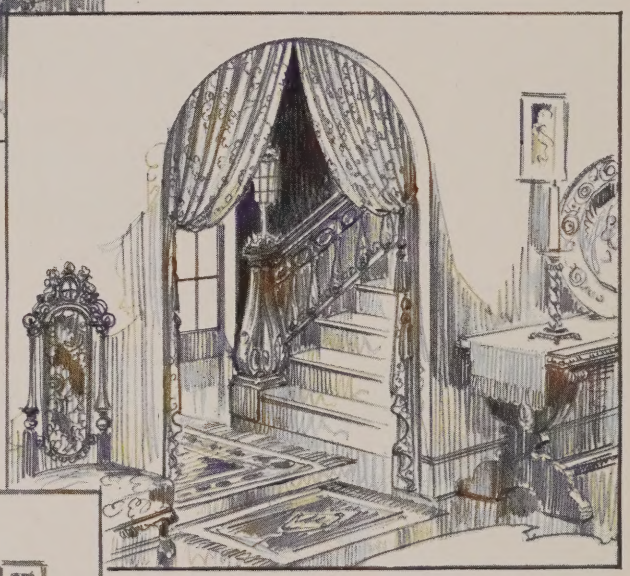


Figure No. 188

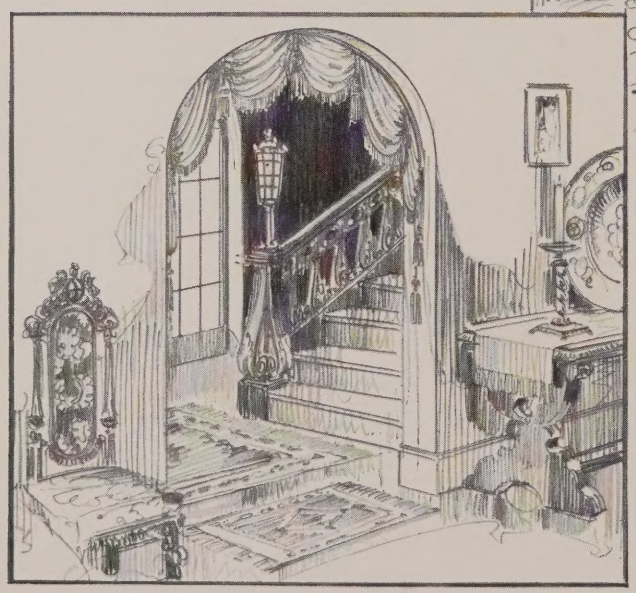


Figure No. 189

Figure No. 189—Shows the same archway as in Figure No. 187 treated with a festoon drapery of plain satin. This drapery is trimmed with fringe, cord and tassels. It is interlined and lined. A special Kirsch Curved Rod is used for hanging this attractive archway drapery. Another simple way to hang this drapery would be to use screw eyes about every three inches in the archway and then hang the drapery by means of small hooks through these screw eyes.

SECTION TEN

Draw Curtains

Plate No. 15

Draw Curtains

THE term "draw curtains" as used in this volume refers to glass curtains and overdraperies mechanically operated with draw cord equipment consisting of draw cord, pulleys, rings or slides and hooks.

From the very earliest days when curtains and draperies were used on windows for the purpose of controlling light and ventilation, the hangings were attached to the top of the window in a more or less unsatisfactory manner. Light and ventilation were regulated by holding the curtains back at the bottom and sides by means of pegs, nails, etc.

Heating and ventilating engineers of today are giving the matter of controlling light, heat and ventilation a great deal of study. These engineers know that draw curtains are the most efficient means of regulating the amount of light and ventilation required, so far as the windows are concerned.

Draw curtains also have a decided decorative value in the furnishing of the room. When they are drawn at night they give the room an air of seclusion and privacy, as well as comfort, which cannot be obtained in any other way.

Because draw curtains served a practical as well as a decorative purpose, they grew in popularity and demand. It was then only natural that more efficient means of hanging and operating draw curtains were sought after. A great evolution has taken place in the development of draw cord equipment from the crude wooden poles and rings of the early days, which seldom operated properly, to the modern draw cord equipment now available. With Kirsch draw cord equipment the draw curtains operate smoothly whether they are light or heavy, the equipment is invisible and the beautiful finish is protected, since the draw curtains are attached to slides that operate in the groove of the rod. With Kirsch draw cord equipment the draperies are detachable and the "No-Knot" master slides and rings do away with tying or untying complicated knots. Double eye T-shaped master slides, rings and hooks make it possible to draw the curtains so closely together in the center that they overlap.

When draw cord equipment was first used it was regarded as special equipment. Now draping windows with draw curtains is rapidly becoming the universal practice.

In sleeping rooms many times two tiers of draw curtains are used—one set for the upper half of the window and one set for the lower half, both being opened and closed with draw cord equipment. In this way ventilation and light are controlled by the upper tier of draw curtains and privacy is secured with the lower tier of draw curtains.

It is also common practice to have both the glass curtains and the overdraperies operated with draw cord equipment, the object being to control light and ventilation with the glass draw curtains and to secure seclusion and privacy with the opaque draw overdraperies. Draw overdraperies sufficiently lined, will darken the room when closed.

Those who are inclined to think that the cost of draw cord equipment is too high, should consider that once this equipment is installed and paid for, it is almost everlasting and is an investment rather than an expense. Kirsch draw cord equipment neither rusts out nor wears out. Long after the curtains and draperies are worn out this drapery hardware, which only costs a few dollars extra per room at the beginning, will be just as good as the day it was put up. Anyone who has had the draw curtains properly fitted and hung will never go back to the old way. As to the slight saving of doing without them, when economy is necessary, it is really preferable to use a less expensive drapery material and effect the saving in this way.

The materials to be selected for draw curtains depend upon whether they are to be used as glass curtains or overdraperies. Silk gauze, lace nets, voiles, marquisettes, pongee, figured cretonne, and casement cloth are favored for glass draw curtains, while the heavier materials such as silk velours, velvets, silk damask, satins, etc. are most suitable for overdraperies.

Figure No. 190

MATERIALS: Inner Curtain — Imported Swiss panel. Overdraperies—Plain satin with dado of plain velour. Lambrequin—Plain velour. ROD: Kirsch Triple, Cut-to-Measure rod—middle rod fitted with draw cord equipment.

Draping Suggestions for Single, Double and Triple Windows Using Draw Curtains

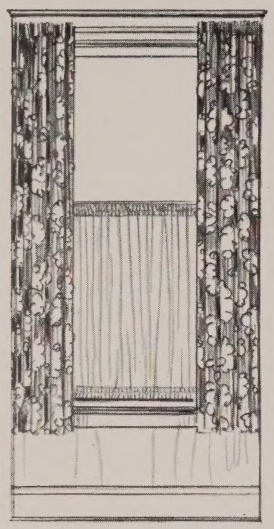


Figure No. 191

MATERIALS: Sash Curtains —Marquisette. Overdraperies—Figured Cretonne.

RODS: Kirsch Sash Rods—top and bottom, for sash curtains. Sash rods are attached to the window sash. A Kirsch Single Rod with draw cord equipment for the overdraperies.

Figure No. 192

MATERIALS: Two-tier Inner Draw Curtains — Plain casement cloth, trimmed with fringe. Overdraperies—Plain poplin. Shaped, Flat Lambrequin—Plain poplin, trimmed with braid.

RODS: Kirsch Triple Lambrequin Rod with Kirsch draw cord equipment on the first rod for the upper tier of inner curtains. The lambrequin is put up with Kirsch Lambrequin Stays. The lower tier of inner curtains is hung on a Kirsch sash rod with Kirsch French Heading rings and may be drawn back and forth by hand.

Figure No. 193 (below)

MATERIALS: Inner Curtains—Silk casement cloth trimmed with fringe. Overdraperies—Satin, draped back with heavy silk cord. Shaped, Flat Lambrequin—Satin, trimmed with braid.

ROD: Kirsch Triple Overdrape Rod, with Kirsch draw cord equipment on the first rod. The lambrequin is put up with Kirsch Lambrequin Stays.

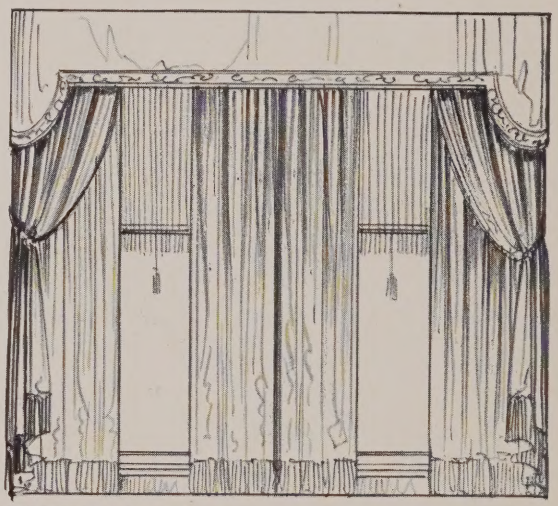


Figure No. 193

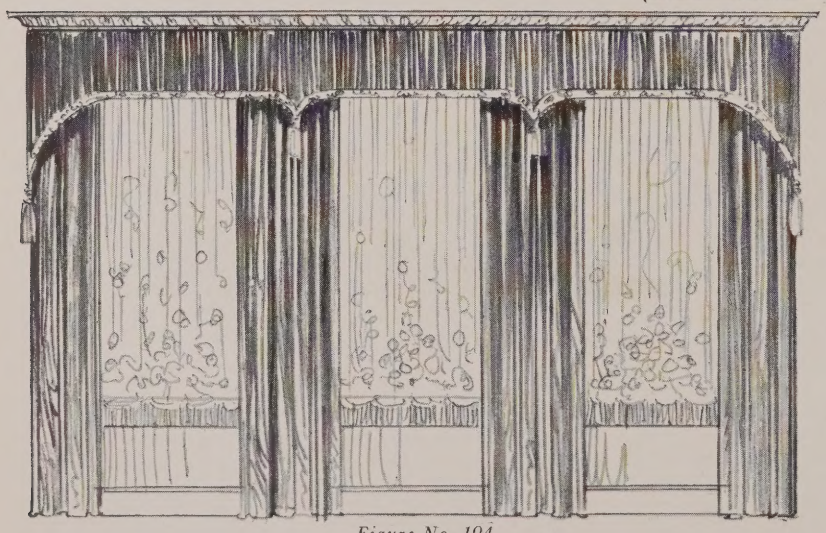


Figure No. 194

Figure No. 194 (at left)

MATERIALS: Inner Curtains—Lustre Lace Panels. Overdraperies—Plain silk, lined with sateen. Lambrequin — Velour, trimmed with braid, cord and tassels. A cornice is used at the top.

ROD: Kirsch Triple Cut-to-Measure Rod having a square corner bend on the outside rod with Kirsch draw cord equipment on the second rod for the overdraperies. The Lambrequin is put up with Kirsch Lambrequin Stays.

Draping Suggestions for Windows of Various Types Using Draw Curtains

Figure No. 195

Figure No. 195 (at left)
MATERIALS: Curtains—Figured damask interlined and lined.

ROD: Kirsch Single Cut-to-Measure Rod with traverse pulley draw cord equipment. Brackets are placed close to the inner edge of the side casing so as to show as much as possible of the beautiful woodwork.

Figure No. 196

Figure No. 196 (Upper right hand corner)
MATERIALS: Inner Curtains—Marquisette. Overdraperies—Cretonne with sateen lining.

RODS: Kirsch sash rods with vestibule brackets, top and bottom for the inner curtains. Kirsch Single Rod with draw cord equipment for the overdraperies. Sash rods are placed on the in-swinging windows.

Figure No. 197 (at right)
MATERIALS: Inner Curtains—Fine voile. Overdraperies—Plain casement silk with cretonne border.

RODS: Kirsch sash rods—top and bottom—for the inner curtain. Kirsch Single Rod with draw cord equipment, for the overdraperies. The sash rod brackets are placed on the window sash.

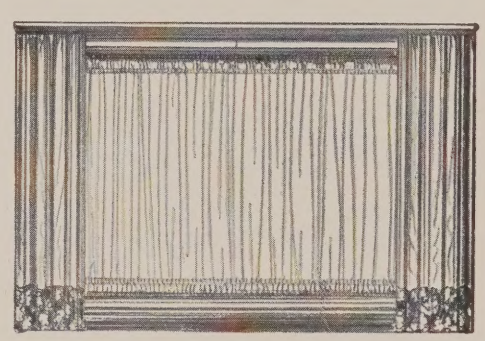


Figure No. 197

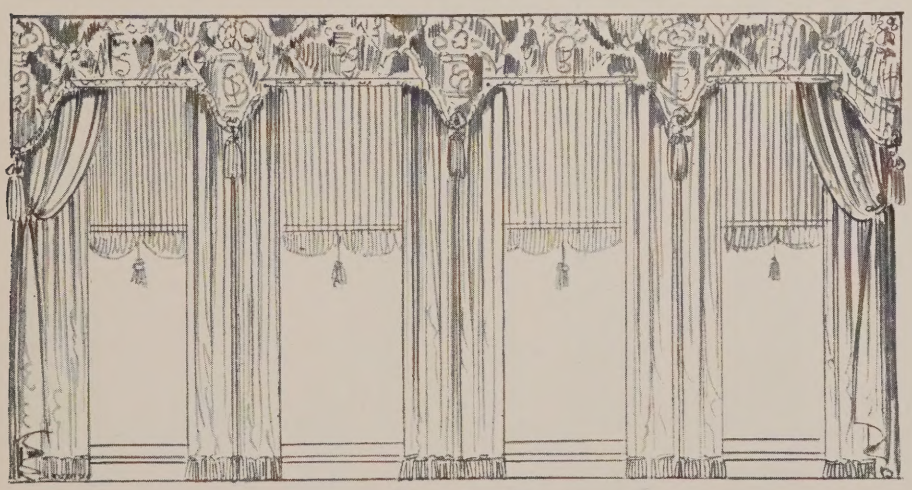


Figure No. 198

Figure No. 198 (at left)
MATERIALS: Draw Curtains—Natural colored silk casement cloth, trimmed with bullion fringe. Overdraperies—Plain silk damask draped back with heavy silk cord. Shaped, Flat Lambrequin—Figured damask trimmed with braid, cord and tassels.

ROD: Kirsch Double Cut-to-Measure Rod with overdrape arms. First rod is fitted with draw cord equipment. Lambrequin is put up with lambrequin stays. Center supports are used at each mullion.

Drapery Suggestions for Windows of Various Types Using Draw Curtains

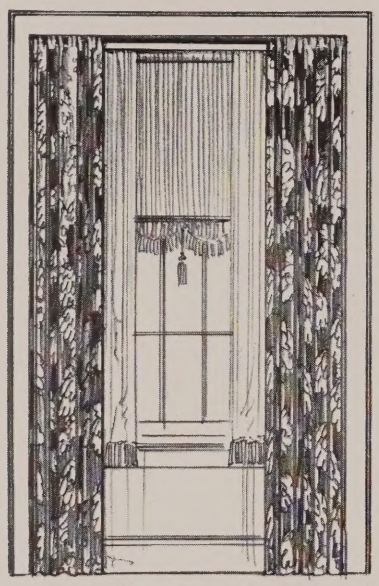


Figure No. 199

MATERIALS: Inner Draw Curtains—Lace filet trimmed with fringe. Overdraperies—Figured tapestry.

RODS: Kirsch Double Rod with utility brackets. Both first and second rods are fitted with draw cord equipment, since the overdraperies may also be opened and closed.

Figure No. 201 (at right)

MATERIALS: Inner Curtains — Silk gauze, trimmed with fringe. Fan light transom—Silk gauze. Overdraperies—Velour, lined with sateen and trimmed with an embroidered band.

RODS: Kirsch Double Cut-to-Measure Rod. Second rod fitted with draw cord equipment and a special Kirsch curved Cut-to-Measure rod with vestibule brackets for the arch.

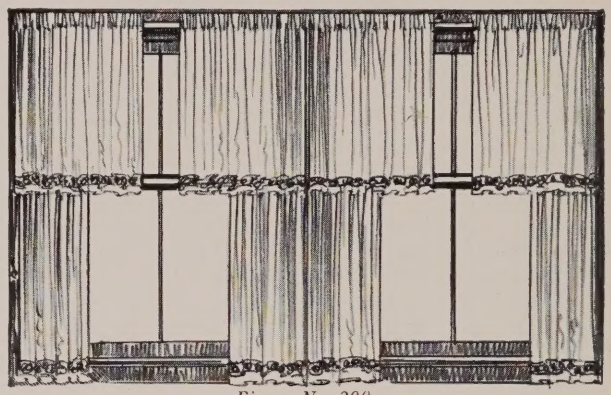


Figure No. 200

Figure No. 200

MATERIALS: Two-tier Sash Curtains—Casement cloth trimmed with colored bands.

RODS: Kirsch Single Cut-to-Measure Rod for each tier—upper rod fitted with draw cord equipment for operating each set of curtains independently. Lower rod—equipped with French heading Rings, the curtains being drawn back and forth by hand.

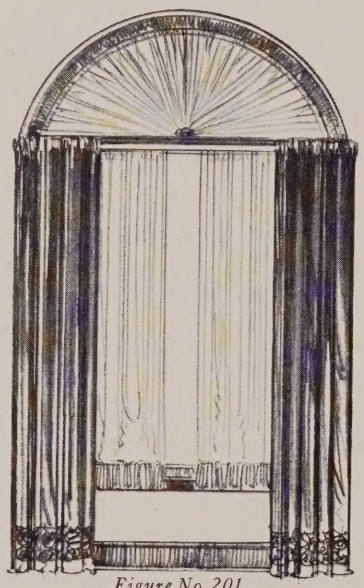


Figure No. 201

Figure No. 202 (below)

MATERIALS: Inner Draw Curtains—Plain colored silk gauze, trimmed with fringe. Overdraperies, Tie-backs and Shirred Valance—Soft, striped silk.

ROD: Kirsch Double Cut-to-Measure Rod with side overdrape arms and mullion overdrape rods. First rod—fitted with draw cord equipment, assembled so that the curtains at each window draw separately. A practical arrangement for a group of casement windows swinging outward.

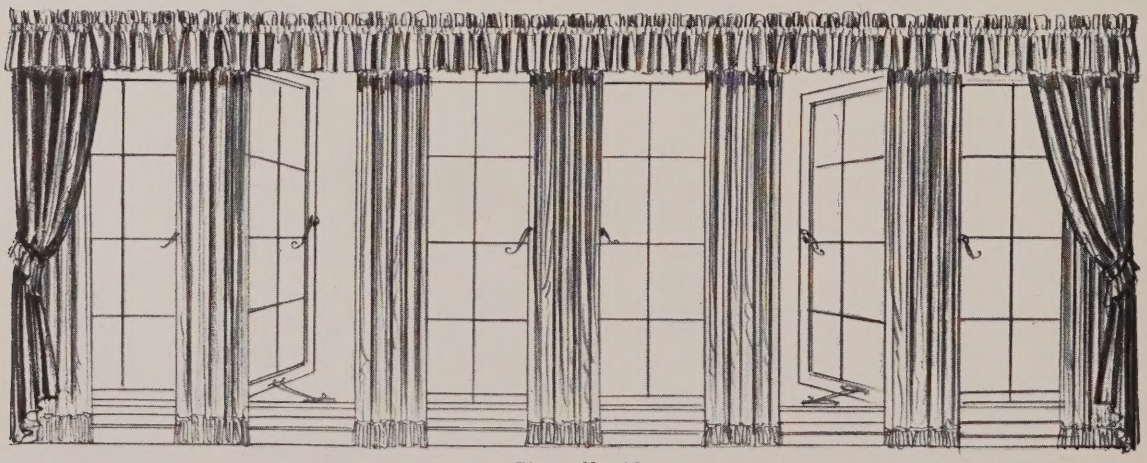


Figure No. 202

SECTION ELEVEN

Inner or Glass Curtains, Overdraperies Valances

Plate No. 16

Inner Or Glass Curtains

A DEFINITION of inner or glass curtains is given on page 149 of this volume. Glass curtains may be divided into two groups. One group acts as a screen for tempering the light and gives a softness and blending effect to the edges of the overdraperies. The other group consists of various styles and designs of glass curtains more or less decorative in themselves, and are intended to be used for window treatments when overdraperies and valances are not desired.

Curtains in the first group are made of sheer, transparent materials such as lace nets, gauze, scrims, silk jacquard, dotted swiss, muslin, etc. Swiss, muslin and similar materials are excellent for informal rooms, cottages and summer homes. The main objection to these materials, however, is that sometimes they seem to be too intensely white to harmonize with many of the overdrapery materials.

While some of the light is obstructed by glass curtains, they really brighten the entire room because they diffuse the light admitted.

When glass curtains are used with overdraperies, the outside view of the room and the general decorative scheme determine the choice of materials; for instance, simple, sheer materials are best for windows facing the street, but for windows facing garden or lawn, any appropriate material may be used, preferably hung on rods with draw cord equipment so that the curtains can easily be drawn aside to admit the sunshine, giving an unobstructed view.

The width of glass curtains depends upon the width of materials used and whether they are to serve as a screen or only to soften the edges of the overdraperies. The length of glass curtains is very important. For casement windows having a recess they should just clear the sill. For two sash windows with no extended sill, hang the curtains so that they will extend an inch or two below the trim.

When overdraperies are used, the glass curtains may be finished with a casing only for the rod and plainly trimmed. The inside and bottom edges should be finished with a hem, while the selvages may serve as the finish on the outer edge.

When overdraperies are not used, the glass curtains should be more decorative in design and finish. French headings on curtains are made from one to two inches in depth. Glass curtains without overdraperies should be made with the selvage cut off and the side and bottom finished with a wide hem. When it is desired to keep the glass curtains opened in the center and hung in uniform folds, shirr the curtains to the number of folds and width desired and stitch a tape across the back of the curtain, or the curtains may be plaited to the width desired with a hook sewed to each plait and put up with draw cord equipment. Glass curtains of sheer materials like gauze are often made with a double hem and weighted tape is placed in the lower hem so that the curtains will hang gracefully. Tapes, braids and fringes which are inexpensive are most frequently used to give a neat and simple finish to glass curtains. Scrim, net, dotted swiss, voile, grenadine, madras, silk gauze, sunfast, pongee, casement cloth, muslin, etc. are all suitable for glass curtains.

There are various ways of trimming and finishing glass curtains, ranging from the "handkerchief hem" so called because it is the same width on all four corners like the hem of a handkerchief, to the ruffles of a contrasting color with picoted edges top and bottom, put on with tiny headings. When the glass curtains are made of a moderately heavy material as pongee or casement cloth, the edge is sometimes finished with a matching fringe, or one in the predominating color in the overdraperies. If side hangings are omitted, the neutral trimming on the curtains may be relieved by vividly colored fringe matching some of the minor furnishings. Other suitable finishes, especially where only glass curtains are used, are—shirred ruchings with pinked edges, narrow bands, or applied hems of a contrasting material, and buff bands corded on either edge. Dotted swiss and embroidered voile glass curtains are usually more attractive when made with ruffles.

Glass curtains must be considered both from the exterior and interior. In order to preserve a uniform appearance from the outside, it has become the custom to make the glass curtains for an entire house of the same material. This produces a better effect than using glass curtains of different materials in every room and is an advisable rule to follow, although one may compromise by furnishing the main floor of a house with net or gauze glass curtains and the upper floors with voile or dotted swiss, for instance.

When glass curtains are to be drawn back and forth, they should always be hung on rods with draw cord equipment.

There are two ways of draping windows with glass curtains. One way is by using full length curtains, and the other is by using two tiers of curtains. With the latter method the upper tier of curtains is hung on a rod so that the lower edge of the upper tier overlaps the top of the lower curtains. The lower curtains are hung on a rod attached to the lower sash. By using glass curtains of this type the lower curtains may be opened to admit the light and the upper curtains left closed to modify the light.

Overdraperies

NOWADAYS there is hardly a window, unless it might be a kitchen window, that is considered properly draped with glass curtains alone. In a sense, a window is a picture bringing into perspective whatever comes within the window's scope of vision, and this picture is greatly improved by a "frame" of beautiful drapery materials in the overdraperies and valance.

The architecture and size of the window, the outside view and the general character of the room must all be taken into consideration in planning overdraperies. Large rooms that are so furnished as to produce a formal atmosphere should have full length overdraperies reaching almost to the floor. In very exquisitely furnished rooms a certain elegance is obtained by having the overdraperies lie on the floor.

The overdraperies in bedrooms of large homes, or in all the rooms of smaller houses, make a better appearance when they end near the lower edge of the window trim—apron or window sill.

When definite colors, and especially patterned colors, are introduced in window hangings, these hangings become a vital part of the decoration of the room and need special consideration.

Decoratively speaking, the windows are more than a continuation of the wall area and, therefore, should be given a livelier interest, but it is seldom that they should become the strongest color note in the room—to which the eye first travels. However, if the walls have been treated so as to maintain their place as a background, if there is a sufficient sense of restful spaciousness in the room, and if there is not already too much color, then the windows may be given richness and decorative value by the use of overdraperies in solid, plain, striped or patterned colorings, or in two colors, or variegated colors, if not too insistent in effect.

The degree of prominence which may be given to the windows is determined by the room and its furnishings. If the room seems already too small and stuffy, heavy overdraperies will make the room seem still smaller in appearance. It is well to remember that white or very light curtains increase the apparent size of the room while those of color lessen it.

Overdraperies need not necessarily be heavy, provided window shades or draw curtains are used, which makes it easier to select the overdrapery materials to produce the color and effect desired. In many rooms, especially those which already are sufficiently dark, the translucent effect given by striped and plain silks, poplins, printed linens, cretonnes, thin brocades, etc. is superior to the lined and heavy velvets, corduroys, damasks, heavy brocades, tapestries, heavy silks and other materials which are appropriate where opacity is desired.

A study of the room will indicate where translucence or opacity is most suitable.

Of materials which may be used for overdraperies, there literally is no end. Materials which do not require lining include the heavier casement cloths in a variety of tones, colors and weaves; madras, plain and in self-tones as well as in many colored conventional patterns, which have the richness and translucency of stained glass when viewed against the light; silks, sunfast, cretonnes, poplins, and glazed chintzes, not to mention such charming "poor relations" as checked ginghams, calico, and unbleached muslin.

For dens, camps and bungalow living rooms, monk's cloth and the new figured denims make delightful overhangings. The first is a coarse, loose-textured and remarkably supple basket weave in écru or linen color. It is too bulky to hem successfully, and is most effective when the edges are bound with a fabric of contrasting color, although they often are frayed into narrow fringe and finished with a row of hem-stitching to prevent further raveling.

A recent development is an all-silk monk's cloth, in plain instead of basket weave, which is obtainable in a variety of colors.

For the more formal rooms and the richly furnished bedrooms, the lovely sheen and coloring of damask cannot be surpassed, and it is surprising to note that the patterns and color of many exquisite French silk damasks are now reproduced in cotton at less than a third of the cost. There are also increasing numbers of mixed and mercerized fabrics, reasonable in price, which are scarcely less beautiful in texture than their aristocratic rivals whose every thread is silk.

Damasks, which may be had in numerous colors and designs, fill a long felt want in introducing effective color combinations in more or less plain interiors. Side walls of modern living rooms are in a great many cases neutral in color and void of design. Damasks enable the decorator to introduce detail and design in his hangings at moderate cost.

Damasks, of course, must be lined, and so must velours, but the large family of poplins (cotton, mercerized and silk) together with the reps and armures and plain linens are amenable to less formal treatment. Printed linens, however, hang better when lined.

Too much cannot be said of good trimmings for overdrapery materials. With a large assortment of trimmings on the market there is no excuse for selling and installing draperies without this finishing touch. Many splendidly executed schemes are disappointing when installed through lack of character that suitable fringes, tassels, etc. would give.

Valances

THERE are a number of different types of valances such as Dutch valances, pinch plaited valances, festoon valances, lambrequins, etc. In window draping, valances are preferable in almost every instance because the valance gives a finishing touch to the window treatment. When side draperies, for instance, which are rather dark, hang in long, straight folds in a room with a number of windows, they give the effect of sombreness, whereas, on the other hand, when the line of color in the side draperies is connected with the valance, there is a horizontal line which breaks the continuous vertical effect. Without a valance the space between the side draperies in many instances gives the window an unfinished appearance.

The manner of cutting, making and hanging valances is treated in another chapter. Valances are not only a strong decorative asset to the window, but with few exceptions are indispensable in perfect window draping. It seems rather illogical to drape a window with colored side draperies without connecting them with an appropriate valance to complete the job.

The necessity for valances is so great that some decorators, in cases where a valance is not advisable, cover a pole with the same material as in the draperies as a substitute for the valance. Such a substitute is, however, inappropriate for the reason that the desired result can be much more effectively obtained by the use of a shallow or band-like valance, giving the desired connection and finish.

Valances naturally have a lowering effect so that in many cases it will be advisable either to omit them or use the narrow band mentioned above. This lowering effect, on the other hand, makes valances extremely useful in rooms with high ceilings. As some of the draping suggestions in this volume indicate, it is possible to secure very attractive draping effects by using wood cornices in lieu of the valance. These wood cornices are either painted to match the trim of the room or covered with drapery material to match the overdrapery. Frequently they are trimmed with deep fringe. In Spanish interiors cornices with wrought iron trimmings and wrought iron tie-backs yield a very rich effect.

In period rooms, valances with cornices may sometimes be used advantageously. Valances which extend across the entire width of the window tend, by their original lines, to make the ceiling seem lower. Long straight draperies without valances tend to make the ceiling appear higher.

The use of valances is governed to some extent by architectural limitations. If the room has a low ceiling, valances will make it appear still lower by opposing a strong horizontal line to the vertical lines of the room. Again, if the windows themselves are too small, valances put up in the usual manner will exaggerate their faulty proportions besides obstructing some of the light. When properly designed and hung, however, valances give a sense of finish and completeness which is lacking where curtains and side draperies alone are used.

Plain, gathered valances being easily laundered are best adapted to bath rooms and kitchens. They may also be used in bedrooms which are more sumptuously and formally finished. Fitted or shaped valances, on the other hand, suggest permanence and dignity, and hence are better suited to the more formal rooms of the house. Midway between the two extremes are the box plaited valances—which are particularly smart in plain or flowered glazed chintz—and those made with French headings. Gathered valances usually have a one to two inch standing heading above the casing.

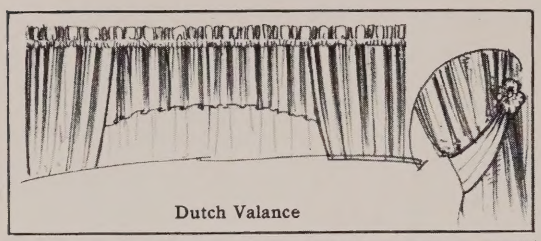
The making of shaped valances is by no means the difficult problem that it appears to be to those who are inexperienced. Directions for making valances are given in section 12.

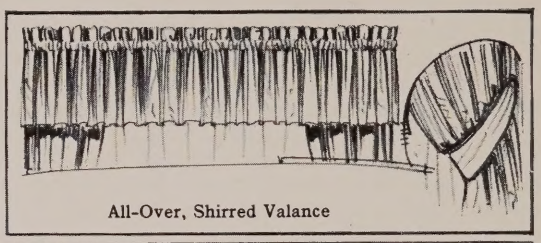
Valances may be interlined either with heavy cotton material similar to canvas or with buckram. Buckram, however, is apt to crack or buckle. Damp weather also loosens the gum and the valance loses its shape. For this reason composition board is also frequently used. Valances are also lined, usually with a mercerized cotton sateen either in a cream or tan shade or in a color to match the valance.

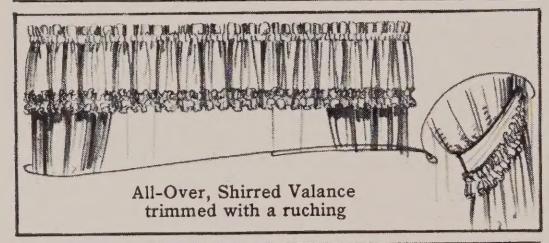
The trimming of the valance may consist of a drapery fringe or a band of contrasting material applied to the lower edge as shown in several of the illustrations in this chapter, or of galloon in gold or colors set back a short distance from the edge but following its outline. Cords and tassels, stenciled applique or embroidery are also considered good trimming.

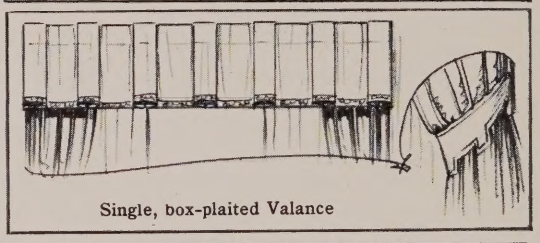
Valances of plain velvet are very handsome when combined with curtains of a harmonizing damask or brocade. Other valances may be made of plain toned linen, blending with the varicolored linen curtains. This brings out the color desired accented in the curtains. Keep the valance dark in tone. Velvet valances may be used with linen hangings, but the linen must be very handsome to warrant the combination; otherwise the contrast in the two textures cheapens the linen. With deep tones of mulberry and old blue, this combination is strikingly successful.

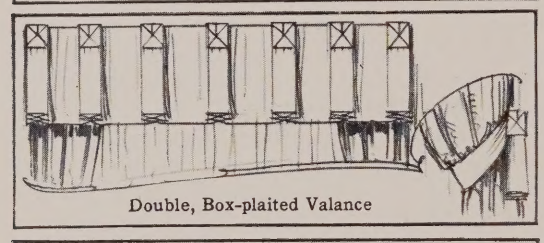
Various Styles of Valances with Tie-Backs to Match

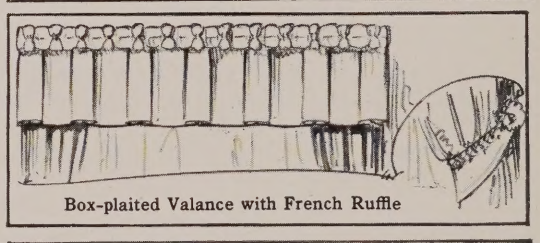

Dutch Valance

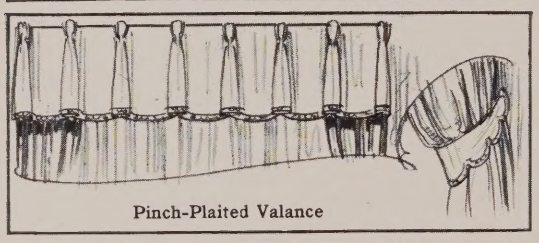

All-Over, Shirred Valance

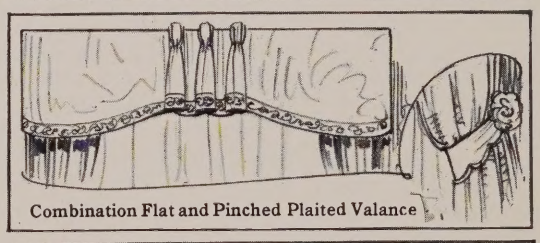

All-Over, Shirred Valance trimmed with a ruching

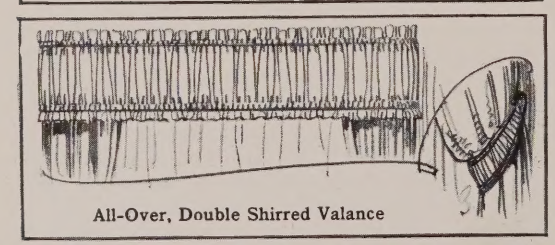

Single, box-plaited Valance

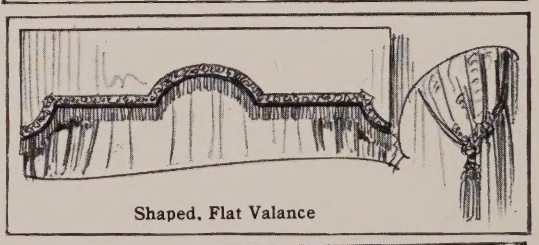

Double, Box-plaited Valance

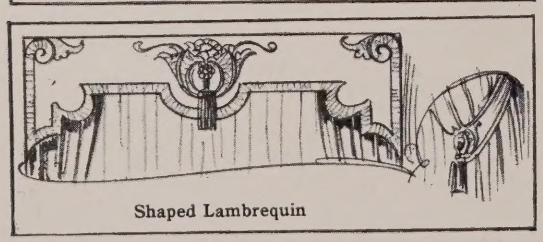

Box-plaited Valance with French Ruffle

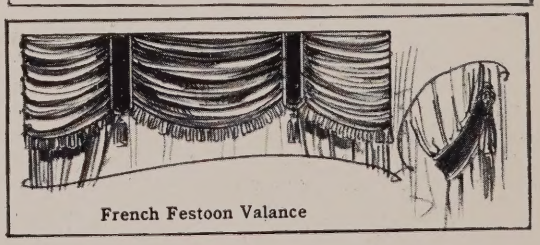

Pinch-Plaited Valance


Combination Flat and Pinched Plaited Valance


All-Over, Double Shirred Valance


Shaped, Flat Valance


Shaped Lambrequin


French Festoon Valance

For definition of "valances" see glossary (page 148) and for further details see "Workroom Practice" section 12, pages 132 to 134.
For details regarding drapery hardware used in hanging the draperies shown on this page, write to the Kirsch Interior Decoration Service Bureau, giving figure and page number.

Valances for Triple Windows with Tie-Backs to Match

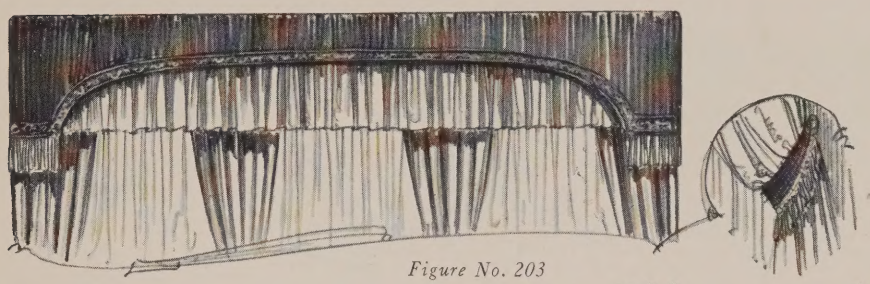


Figure No. 203

For definition of "Valances" see Glossary, page 148, and further details see "Workroom Practice" section 12, pages 132 to 134.

Figure No. 203—at left—Shows a lambrequin with a skirt of the same material as in the overdraperies.

Figure No. 204—Shows a flat valance trimmed with pinch plaits and braid. The pinch plaits are of a contrasting material.

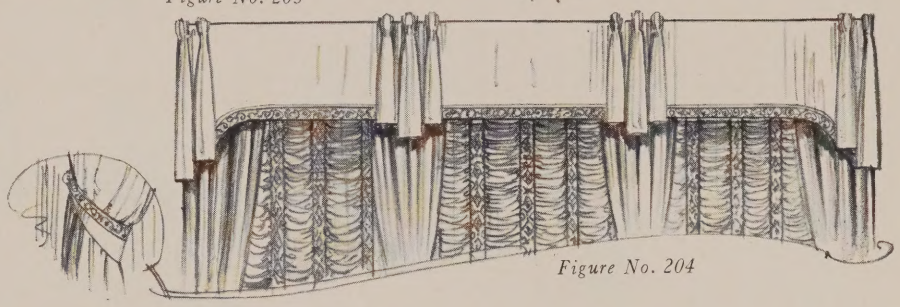


Figure No. 204

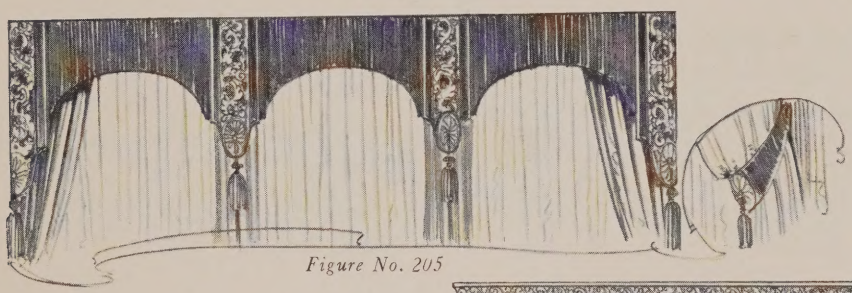


Figure No. 205

Figure No. 205—Shows a lambrequin trimmed with embroidered bands, rosettes, cords and tassels, and with overdraperies at the sides only.

Figure No. 206—Shows a lambrequin trimmed with galloon braid, an embroidered motif and bullion fringe. The cornice is made to fit snugly over the lambrequin.

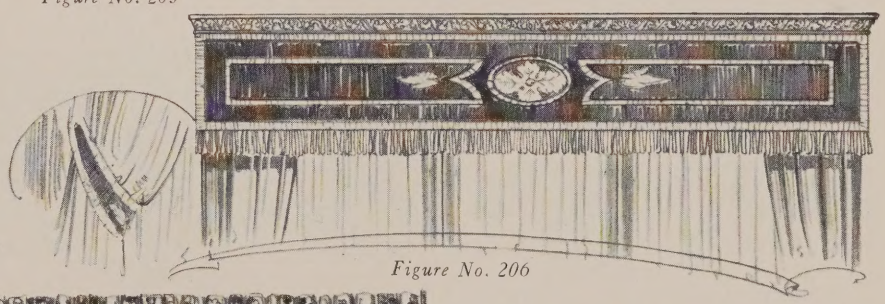


Figure No. 206

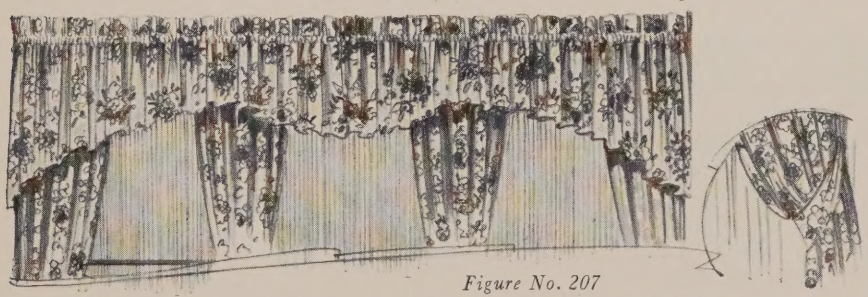


Figure No. 207

Figure No. 207—Shows a triple window treatment with a shaped shirred valance.

For details regarding drapery hardware used in hanging the draperies shown on this page, write to the Kirsch Interior Decoration Service Bureau, giving figure and page numbers.

Valances for Double Windows with Tie-Backs to Match

For definition of "Valances" see Glossary, page 148, and for further details see "Workroom Practice" section 12, pages 132 to 134

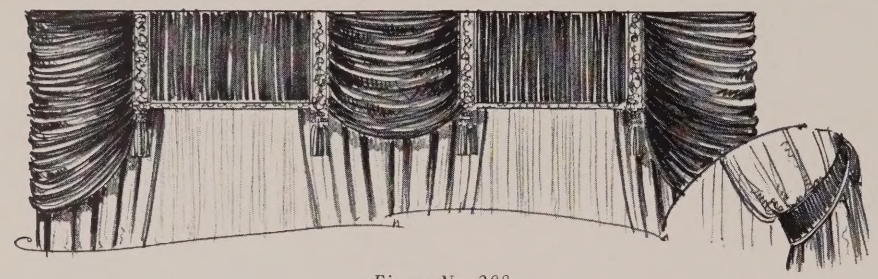


Figure No. 208

Figure No. 208—at left—Shows a combination flat and festoon valance trimmed with braid, cord and tassels.

Figure No. 209—Shows a pinch plaited valance trimmed with bullion fringe.

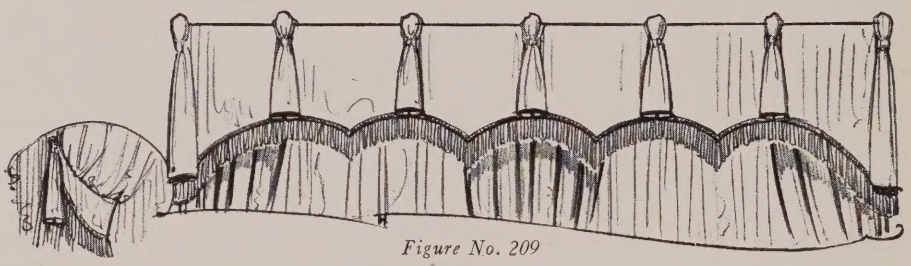


Figure No. 209

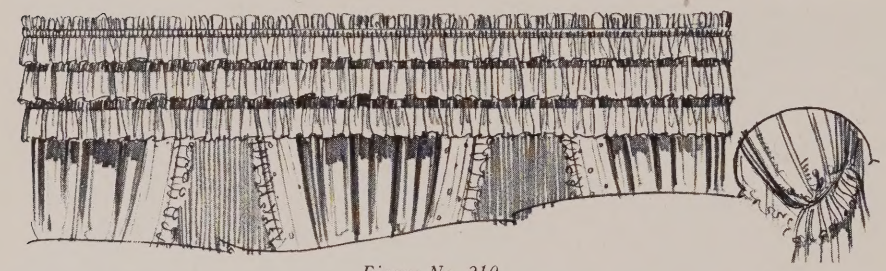


Figure No. 210

A triple ruffled valance with picot edge is shown in **Figure No. 210.**

A shaped, flat valance trimmed with long tassels and braid is shown in **Figure No. 211.**

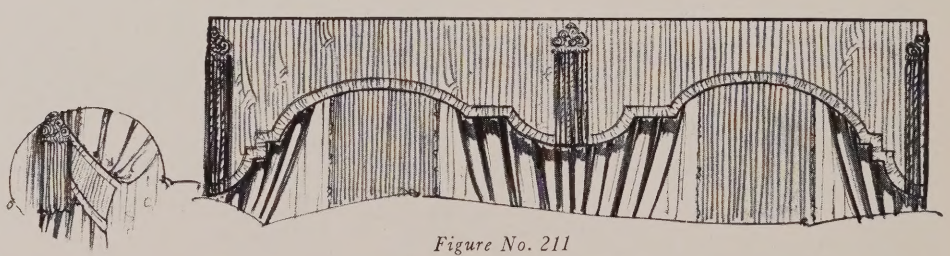


Figure No. 211

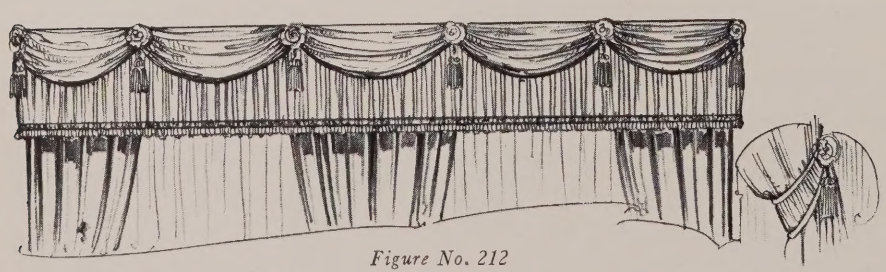


Figure No. 212

Figure No. 212—Shows a shirred and festoon valance shirred on rods top and bottom. The trimmings are rosettes, cord, tassels and braid.

For details regarding drapery hardware used in hanging the draperies shown on this page write to the Kirsch Interior Decoration Service Bureau, giving figure and page numbers.

Various Styles of Valances with Tie-Backs to Match

For definition of "Valances" see glossary (page 148) and for further details see "Workroom Practice" section 12, pages 132 to 134.

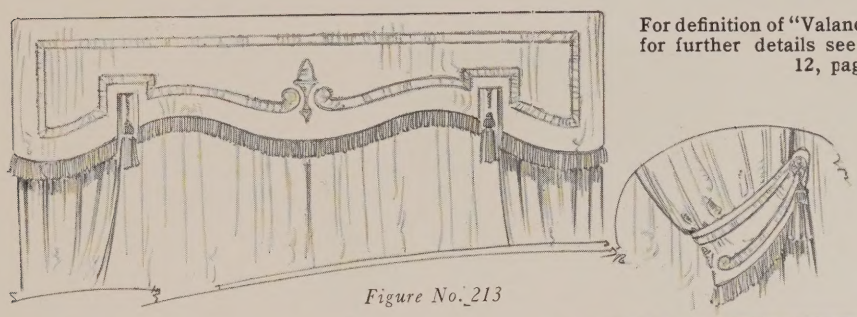


Figure No. 213

A shaped lambrequin trimmed with braid, cord and tassels and bullion fringe is shown in **Figure No. 213.**

Figure No. 214—Shows a lambrequin trimmed with rosette, cord, tassel and braid.

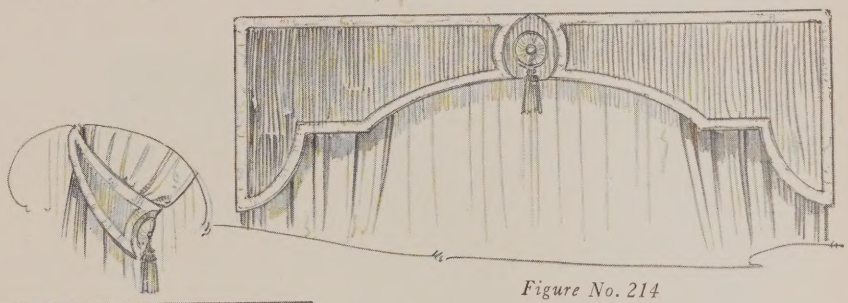


Figure No. 214

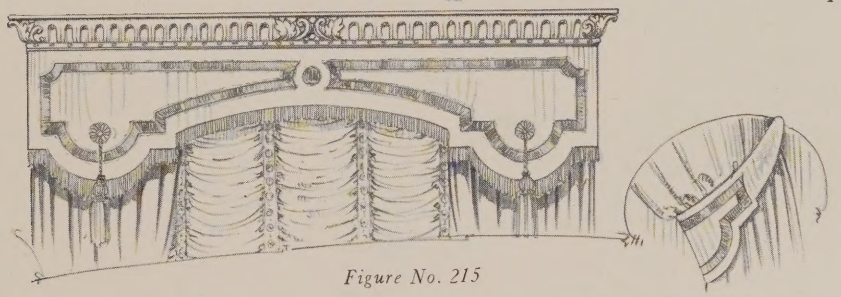


Figure No. 215

Figure No. 215—Shows a draped lambrequin trimmed with rosettes, cords, tassels, braid and bullion fringe with a cornice made to fit close over the top of the lambrequin.

A lambrequin trimmed with braid, bullion fringe and a decorative motif in the center is shown in **Figure No. 216.**

Figure No. 216

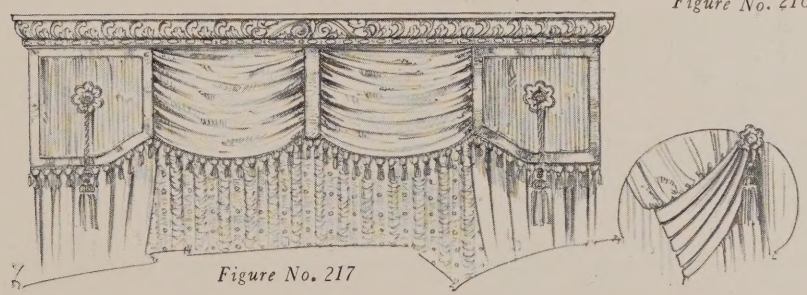


Figure No. 217

Figure No. 217—Shows a festoon lambrequin trimmed with rosettes, cord, tassels and tassel fringe.

For details regarding drapery hardware used in hanging the draperies shown on this page, write to the Kirsch Interior Decoration Service Bureau giving figure and page number.

Various Styles of Valance Designs for Single Windows in Pairs

For Definition of "Valances" see Glossary, page 148 and further details, see "Workroom Practice" section 12, pages 132 to 134

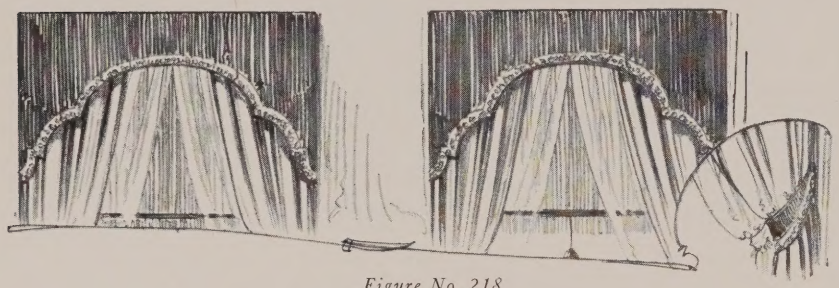


Figure No. 218

Figure No. 218—at left—Shows lambrequins trimmed with braid.

Figure No. 219—at right—Shows lambrequins with skirts of the same material as used for the overdraperies. A narrow braid edging is used for trimming.

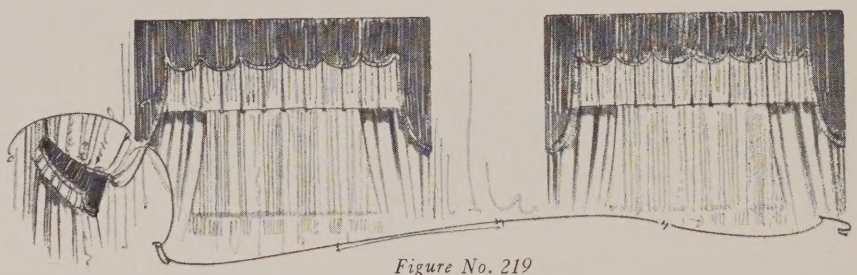


Figure No. 219

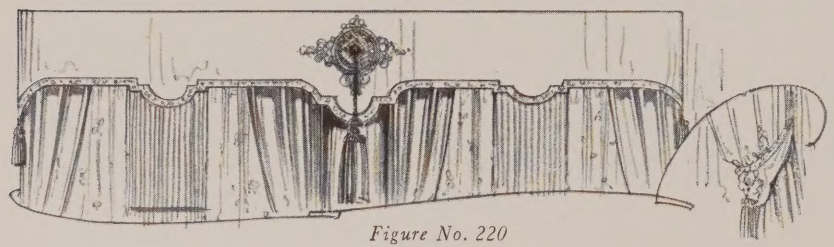


Figure No. 220

Figure No. 220—at left—Shows a lambrequin which joins a pair of single windows. It is trimmed with a rosette, cord, tassels and braid.

Figure No. 221—at right—Shows a pair of windows draped as a unit with a combination flat and festoon valance. The trimmings are rosettes, cords and tassels.

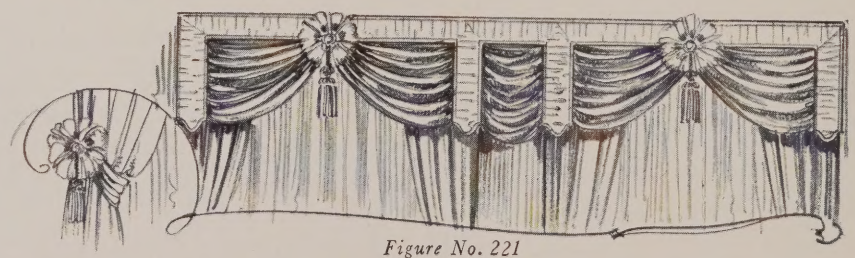


Figure No. 221

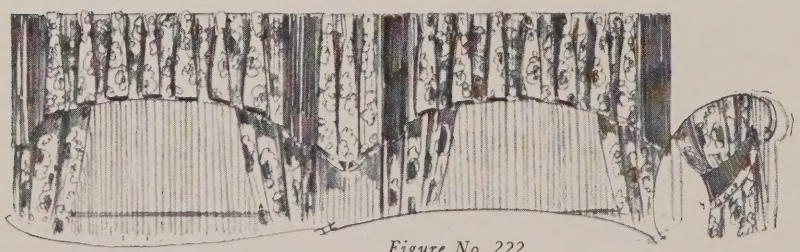


Figure No. 222

Figure No. 222—at left—Shows a pair of windows draped with a pinch plaited valance and trimmed with bands of contrasting material.

For details regarding drapery hardware used in hanging the draperies shown on this page, write to the Kirsch Interior Decoration Service Bureau giving figure and page numbers.

SECTION TWELVE

Workrooms and Workroom Equipment, Practice and Problems

PLATE NO. 17

THE importance of the workroom and the workroom personnel in the making of draperies cannot be over emphasized. The most successful decorators are the ones who have the best workroom organizations to carry out their plans.

The design, color, and style of the draperies may be perfect, but all this can be spoiled in the workroom if the draperies are not well made and properly hung.

It is always better to produce a perfect job at cost, or even at a loss, than to turn out poor work at a profit. The customer who receives first class work will usually be a valuable asset in securing additional business.

Workrooms and Workroom Equipment

THE workroom should be cheerful, roomy, well lighted and completely furnished with the latest and best equipment. Progressive drapery department managers do not consider the workroom a disagreeable though necessary division of the department, but give sufficient attention to its location and equipment.

Perhaps one of the reasons why some drapery department managers do not think more highly of the workroom is because of the difficulty of determining profit and loss of the workroom compared with the strictly merchandising end of the business. There is comparatively little difficulty in figuring the percentage of gain on the sale of 25 or 50 yards of material to determine whether or not the transaction was profitable. On the other hand, when 25 or 50 yards of material goes through the workroom, unless the drapery department manager is a practical man, thoroughly understanding cost accounting and the nature and value of the work performed, he is apt to feel that the ratio of profit is uncertain.

There is but one way to avoid this uncertainty in regard to profits and that is by operating the workroom under a practical system of keeping an accurate labor cost and material cost of each item that passes through the workroom, accompanied by the workroom sheet that shows correctly all details of labor performed.

The important points of a practical cost system are as follows:

First: it is necessary to have a cost sheet, preferably in triplicate, which should be numbered consecutively for reference purposes. On this cost sheet should be entered the total material cost itemized, the total labor cost itemized, the workroom or manufacturing overhead expense, and the selling and general expense separately. The labor cost, plus the material cost, plus the manufacturing cost, plus the selling and general expense constitute the total cost of the job, and the difference between the selling price and the total cost of the job is the profit.

A separate workroom sheet should be used for the drapery hardware. Each article of drapery hardware should be itemized with the cost of each. All labor cost in connection with the drapery hardware should be posted on the cost sheet. To the drapery hardware cost and labor cost add manufacturing expense. The selling and general

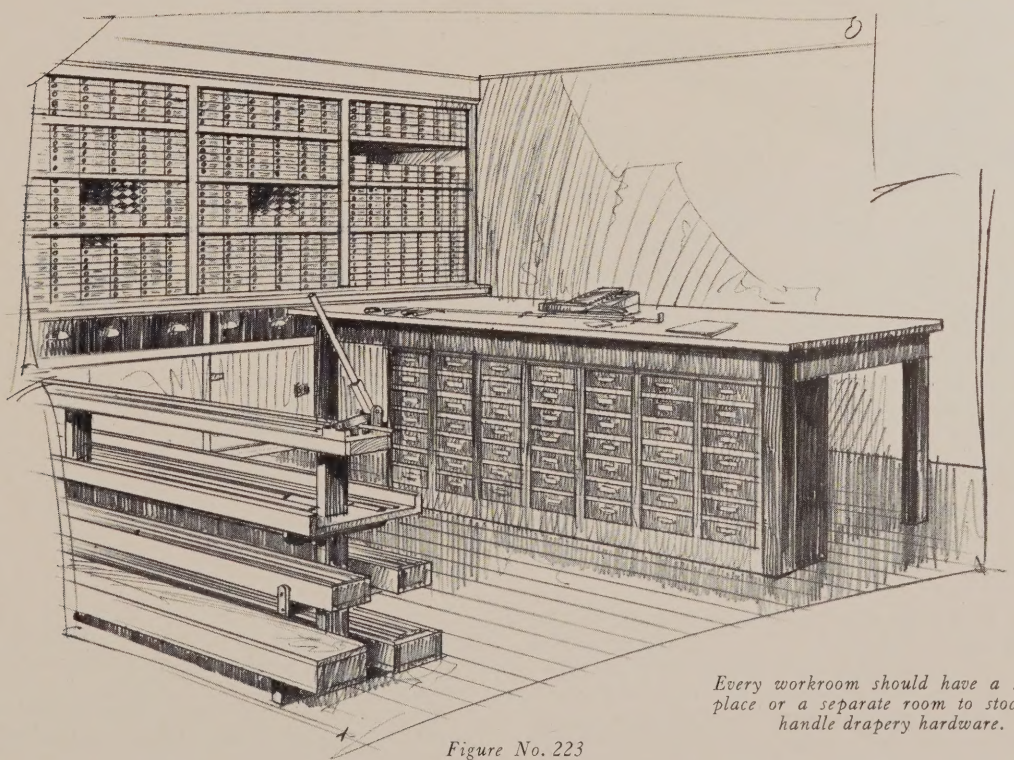
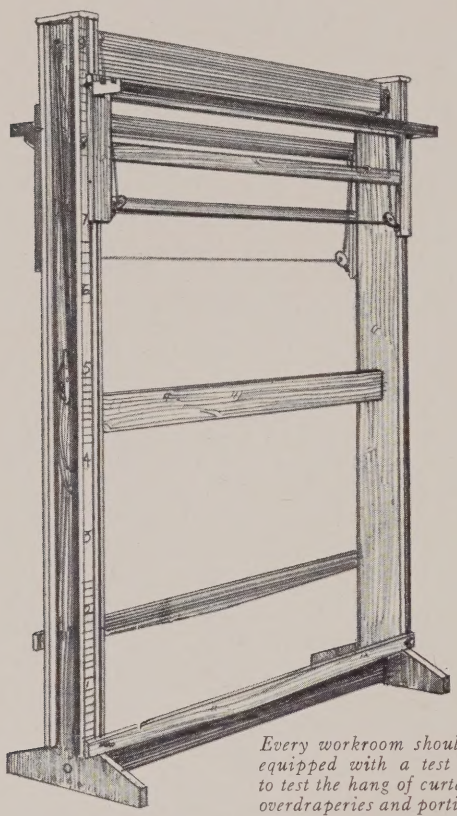


Figure No. 223

Every workroom should have a special place or a separate room to stock and handle drapery hardware.

overhead expense in connection with drapery hardware should also be entered. All of these several costs added together constitute the total cost.

The difference between this total cost and the selling price is the net profit.



Every workroom should be equipped with a test pole to test the hang of curtains, overdraperies and portieres.

Figure No. 224

Each cost sheet blank delivered to the workroom should be accompanied by complete instructions concerning the material used and the work to be performed.

All disputes relative to the job should be referred to and settled by the drapery department manager.

When the work is completed, it should be delivered to the drapery department manager, together with the workroom sheet, properly filled out. He will then have no difficulty in determining from the records the amount of profit realized from the job.

The workroom head should be responsible for the materials delivered to the workroom, for the labor performed, for the posting of the workroom records or sheets and for the execution of the job within the time stated, and the job should be delivered by the workroom head in accordance with the instructions on or attached to the workroom sheet.

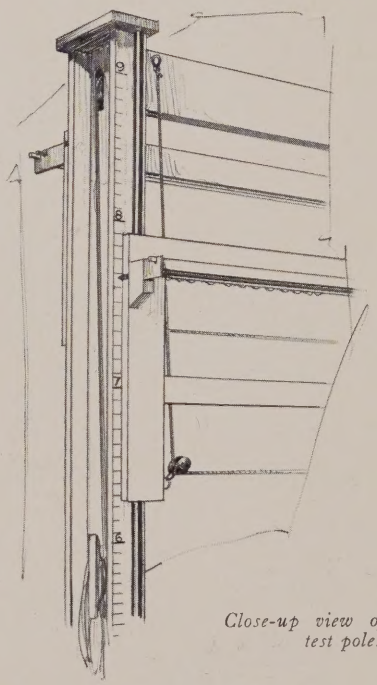
The workroom head, for his own protection, ought to take a receipt for the job when it has been delivered in good order.

When a work sheet is issued in triplicate, one copy should be retained and properly filed by the workroom manager. The other copies should be delivered to the drapery department manager.

The head of the workroom should determine the kind, style and quantity of drapery hardware required for the installation of the job and should be held responsible for the installation of the hardware and the hanging of the draperies.

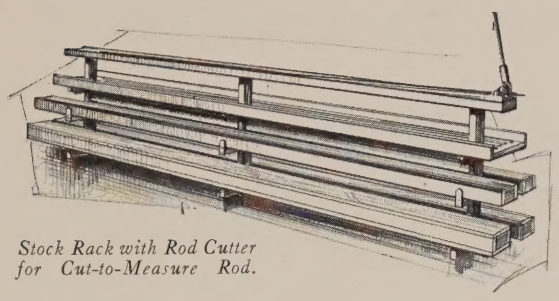
The equipment of the workroom should at all times be fully adequate to the demands made upon it.

All workrooms, regardless of size, should be equipped with one or more sewing machines capable of performing fine or coarse work, a cutting table approximately 5 ft. by 12 ft. 6 in., a work table 4 or 5 ft. by 8 or 9 ft., a pressing table 3 ft. by 6 or 7 ft., a draping board, a testing table and lockers for hanging finished work. Any sewing machine manufacturer will gladly furnish all the necessary literature and information concerning the machines required for the various kinds of work. Large workrooms now



Close-up view of top of test pole.

Figure No. 225



Stock Rack with Rod Cutter for Cut-to-Measure Rod.

Figure No. 226

have motor driven machinery and gas and electric pressing irons.

The cutting table should have a smooth, one-piece glued top and should be so situated that the operator can walk all the way around it. These table tops may be covered with cork, linoleum, oilcloth, beaver board or composition board covered with a good quality of muslin sheeting.

In large work shops it is advisable to have a separate room about 14 feet by 20 feet for a cutting table and shelves for the materials.

The work table should have a good, clear, soft wood top, or can be covered the same as the cutting table. This is the table to which the portieres or draperies are pinned or tacked in making. Glazed bricks covered with fabric are very handy for weights to hold down the work. The number of tables necessary depends upon the size of the work shop.

The pressing table should be of a convenient height for pressing and should be padded to a thickness equal to two layers of an ordinary blanket and covered with clean white unsized cotton cloth.

The irons should be provided with a signal light to show when the heat is on. The cord should be attached to a trolley which travels back and forth on a cord or wire stretched horizontally above the pressing table.

Every workroom should be equipped with one or more 4 feet by 8 feet blackboards.

Every workroom should be equipped with a test pole, see Figures Nos. 224 and 225, page 124, to test the hang of curtains, overdraperies and portieres. The hang of curtains, overdraperies and portieres should be thoroughly examined before leaving the workroom.

Every workroom should have a special place or a separate room to stock drapery hardware. Such a room is illustrated on page 123.

Kirsch Standard Window Measuring Chart

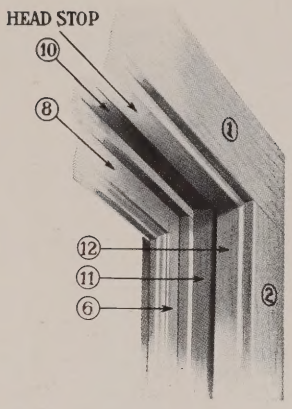


Figure No. 2

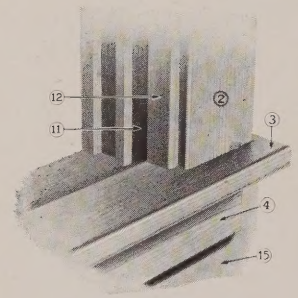


Figure No. 3

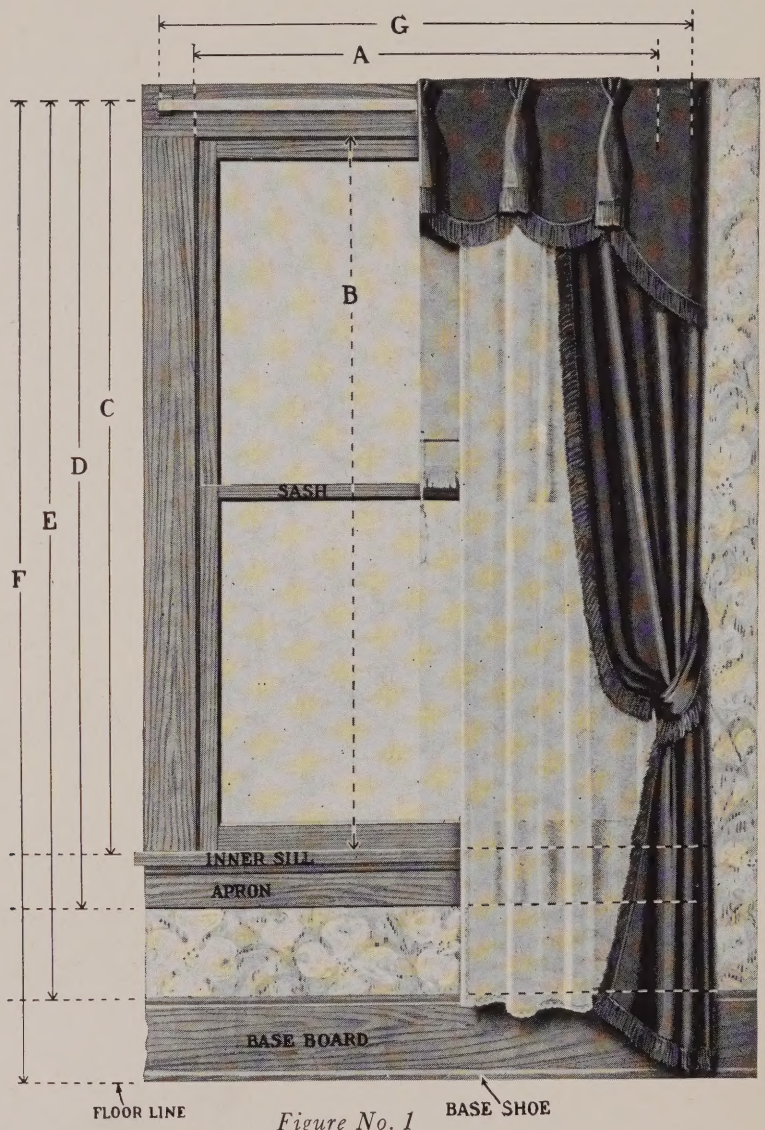


Figure No. 1

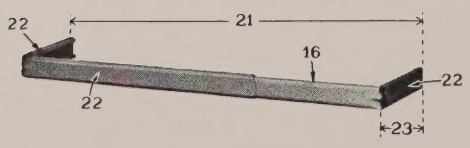


Figure No. 4

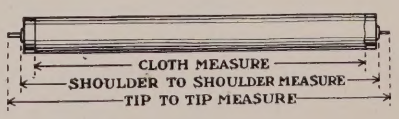


Figure No. 5

Kirsch Standard Window Measuring Chart

Figure No. 1, page 126

Figure No. 1 is a standard window frame with half of the window shade and draperies removed for convenience in giving instructions on how to use the measuring chart.

A—Width of window opening between side jambs (see 11, Figure 2).

B—Height of the window opening between the sill (see 3, Figure 3) and head jamb (see 10, Figure 2).

C—Distance from top edge of Kirsch Curtain Rod, (16, Figure 4) to the top of the sill (3, Figure 3).

D—Distance from the top edge of the Kirsch Curtain Rod, (16, Figure 4) to the lower edge of the window apron (4, Figure 3).

E—Distance from the top edge of the Kirsch Curtain Rod, (16, Figure 4) to the top edge of the baseboard (Figure 1).

F — Distance from the top edge of the Kirsch Curtain Rod (16, Figure 4) to the floor line (Figure 1).

G — Distance between the projection ends 23 (face of the rod 22, Figure 4) when the rod is put up.

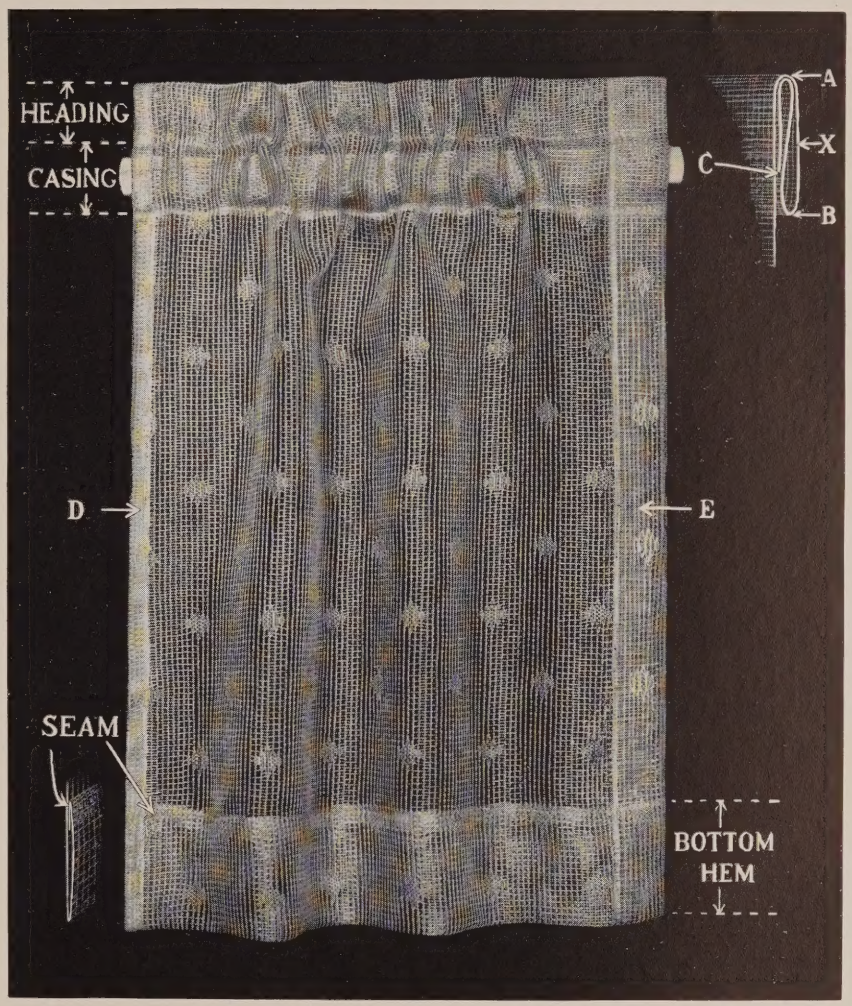


Figure No. 6

The illustration in the upper right hand corner of Figure 6 shows an enlarged end view of the heading and casing. The material from A to B designated by letter "X" is what is known as the "turnover". The material from B to C is the material allowed for the matching of patterns and shrinkage. Four inches is the average allowance for shrinkage and matching. Three inches is the average allowance for turnover.
The illustration in the lower left hand corner of Figure 6 shows an enlarged end view of the ordinary hem and seam. The allowances for hems vary from one inch to six inches in different styles of curtains.

Figure No. 2

1—Head casing.
2—Side casings.
6—Side rail of sash.
8—Top rail of sash.
10—Head jamb of window frame.
11—Side jamb of window frame.
12—Window stops.

Figure No. 3

2—Casing or trim.
3—Stool or sill.
4—Apron.
11—Side jambs of window frame.
12—Side window stops.
15—Plaster wall.

Figure No. 4

16—Upper edge of Kirsch Curtain Rod.
21—Over-all extension of Kirsch Curtain Rod.
22—Face of Kirsch Curtain Rod.
23—Projection of Kirsch Curtain Rod.

How to Measure for Window Draperies and Window Shades, Page 126

TO measure for the length of inner curtains, overdraperies and valances or any style of window drapery it is necessary to first establish the location on the window of the Kirsch Curtain Rod (upper edge 16, Figure 4, page 126).

The length of a finished curtain is the measurement from the top edge of a Kirsch Curtain Rod (16, Figure 4) to the stool (3, Figure 3) to the lower edge of the apron (4, Figure 3) or to the top edge of the baseboard, (Figure 1) or to the floor (Figure 1), whichever length may be decided upon, or any other point—plus the height of the heading (see Figure 6) if a heading is used. To this measurement add the necessary material for turn-over (see Figure 6) and for the bottom hem.

Additional material should be added for shrinkage (see Figure 6) and for matching of patterns and whatever other allowances or deductions should be made as the case may be.

When fringe or any other trimming is used at the bottom of the drapery, deductions from the material or yardage used must be made equal to the distance that the trimmings extend below the bottom edge of the finished curtain or drapery. These instructions are for one curtain only, and not for a pair of curtains.

VALANCES

To obtain the distance (G, Figure 1) for the width of over-all valances, measure the distance between the outside face (22, Figure 4) and the projections (23, Figure 4) and to these measurements add such additional material as may be necessary, depending on the style of valance selected.

In measuring for valances for two or more windows in one frame, measure G, Figure 1, and proceed the same as for a single window.

The width of a Dutch valance depends upon the style desired and the distance between the inner edge of the side curtains.

The depth of valances is usually 1/6 of the measurement D, Figure 1.

WINDOW SHADES

To measure for the width of the shade, when shades are hung on the face of the window casing, add three inches to the width of the window opening (A, Figure 1) which allows for lap over both side casings (2, Figures 2 and 3). It is customary, when shades are hung on the face of the casing, to cut the shade roller from one-half to one inch longer than the width of the shade—shoulder to shoulder measurement.

For the length of the window shade, add approximately nine inches to the height of the window opening (B, Figure 1). This extra material is for the hem and to prevent pulling the cloth from the roller.

To measure for the length of shade rollers when the shade is hung on the inside of the frame with brackets attached to the side jambs (11, Figures 2 and 3) the length of the shade roller tip to tip (Figure 5) is $\frac{1}{8}$ inch less than the distance A, Figure 1.

If the shade brackets are attached to the side stops (12, Figures 2 and 3) subtract twice the thickness of the side stops, plus one-eighth inch from measurement (A) for "tip to tip" measurement of the roller.

The width of the shade cloth should be from one-half to one inch less than the length of the shade roller—shoulder to shoulder measurement (See Figure 5).

The length of the shade when hung inside of the window frame, or casing, is the same as when hung on the outside or face of the casing.

Things You Ought to Know When Measuring for, Hanging, Buying and Selling Window Shades, Curtain Rods, Curtains and Draperies

NEVER measure windows for shades, rods, curtains or draperies with cotton tape or string. Never use a cotton tape or string for measuring—always use a yard stick, steel tape or rule.

First decide on the location of the brackets before measuring for shades and draperies, using the Kirsch Window Measuring Chart as a guide, see pages 126-127.

Before measuring for a window shade, decide whether the shade is to be hung on the face of the casing or between the jambs. If the shade is to be hung between the jambs, the tip to tip measurement must be taken very accurately.

Take measurement G to determine the extension of the rod. Measurement G, for cut-to-measure rods must be taken very accurately.

Before measuring for inner curtains decide whether the overdraperies are to hang to C, D, E or F.

When measuring for overdraperies also decide whether the overdraperies are to hang to C, D, E or F.

If it cannot be decided definitely at once whether to hang the shades on the face of the casing or between the jambs, or the type or kind of curtain rods, whether extension style or cut-to-measure, or the length of the inner curtains or overdraperies, take all the measurements and keep a record of them.

In deciding on the length of the inner curtains or overdraperies it is well to keep in mind the height of the window and the height of the ceiling. As a rule overdraperies are made longer than glass or inner curtains unless both are hung on the inside of the casing. If there is 18 inches or less of wall space between the window sill and baseboard we suggest that the inner or glass curtains be hung to the bottom of the apron and the overdraperies either to the top of the baseboard or to the floor.

When measuring the material for curtains and overdraperies be sure to add extra material for turnover and for matching of patterns and shrinkage—see Figure 6, page 127.

The width of the inner curtains, overdraperies and valance is determined by the extension and projection of the rod and the fullness desired. In figuring the material for flat valances do not overlook the extra material necessary to cover the projections.

The depth of the valance is determined by the height of the window. The valance is usually one-sixth of the window opening B for the average sized window.

Overdraperies and valances are unlined, lined, or interlined, depending on the type of fabric selected and the richness desired in the draperies.

Window shades are sometimes omitted when windows are treated with interlined overdraperies put up on rods fitted with draw cord equipment.

It is better practice to put up each drapery unit on a separate rod. For instance, a better effect is obtained if the inner curtains, overdraperies and valance are hung on separate rods.

When measuring for shades, 9 to 12 inches is usually added to measurement B to allow for a hem and prevent tearing the cloth from the shade roller. In measuring for length of shade rollers use Figure 5, Kirsch Window Measuring Chart, page 126.

It is quite as important to choose suitable shades and drapery hardware as it is to select proper draperies.

Curtain rods fitted with draw cord equipment are the last word in hanging curtains and draperies.

An Example of the Use of the Kirsch Window Measuring Chart

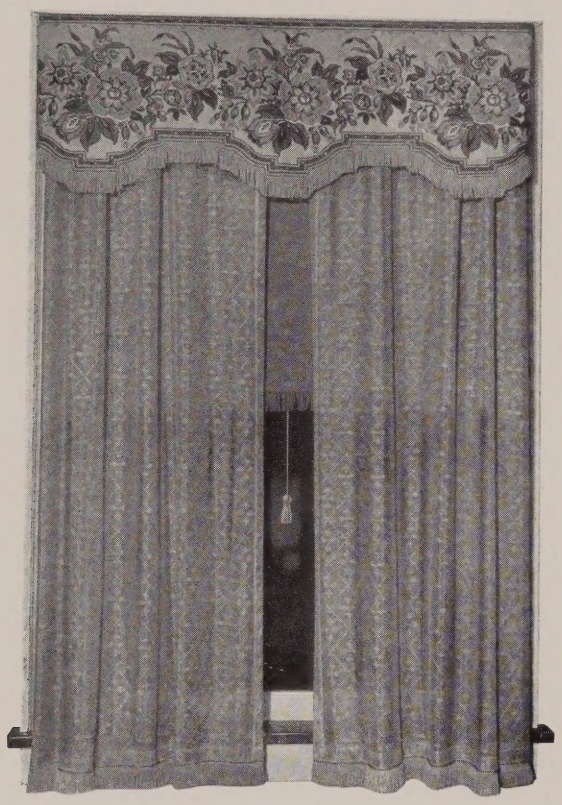


Figure No. 227
This illustration shows a window treatment consisting of a combination of inner curtains and valance.

Drapery Materials Used in Figure 227

Inner Curtains—Silk lace net.

Valance—Square cornered, flat style.

Trimmings—2-inch mercerized bullion fringe, (see Glossary) at bottom of inner curtains and valance.

How to Determine the Quantity of the Various Materials Required to Reproduce this Particular Style of Window Treatment

INNER CURTAINS

First refer to the Kirsch Window Measuring Chart and instructions on pages 126 and 127.

In Figure 227 (above) the width, A, is 34 in.; B is 66 in.; D is 5 ft. 6 in. To the measurement (5 ft. 6 in.) was added material as follows: (See Figure 6, page 127.)

1 in. for heading. 2½ in. for turnover. (Many folks prefer a 2 in. heading in which case allow 3½ in. for turnover.) 1½ in. of the turnover is for the casing which must be wide enough to permit easy shirring of the curtains on the rod and shrinkage of casing.

½ in. for seam at top.

4 in. for matching of pattern.

Note: On this particular pattern, 4 in. was allowed for matching. The amount of material to be allowed for matching depends upon the style and size of the pattern. More or less allowance is generally made for shrinkage depending upon the kind of material used and the length of the curtain. In this case the allowance for shrinkage is taken care of by the four inches of material allowed for matching the pattern. See Figure No. 6, page 127.

3 in. was allowed for bottom hem.

½ in. for seam. See Figure 6, page 127.

The width of the inner curtains in this window treatment is 36 in.

The total length of the material for each curtain is 6 ft. 5½ in.

It takes 4⅓ yards of material to make up this pair of inner curtains in which the finished length is 5 ft. 7 in. including the heading.

Note: Sew the top edge of the bullion fringe 2 in. from the bottom of the 3 in. hem to obtain equal margins of hem on the sides and bottom of the curtains.

VALANCE

G (see Figure 1, page 126) is 42 inches.

To G add 6½ in.—3¼ in. on each side for back tack on the valance, (see 23, Figure 4, page 126) making the finished valance 48½ in.

To 48½ in. add ½ in. on each side for the seams, making the total width of the goods 49½ in.

The deepest part of this valance is 15 in. The shallowest part is 12 in.

The valance is made with a 1 in. heading and the casing is 1½ in. (See Figure 6, page 127.)

One-half yard of 50 in. wide sateen is used for the lining.

For lining and interlining valances, see page 134.

TRIMMINGS

On inner curtains—2 yards at bottom. (One yard per curtain.)

On valance—1¾ yards at bottom.

How to Measure for Draping Materials to Reproduce this Effect on a Window Larger or Smaller than Figure 227

INNER CURTAINS

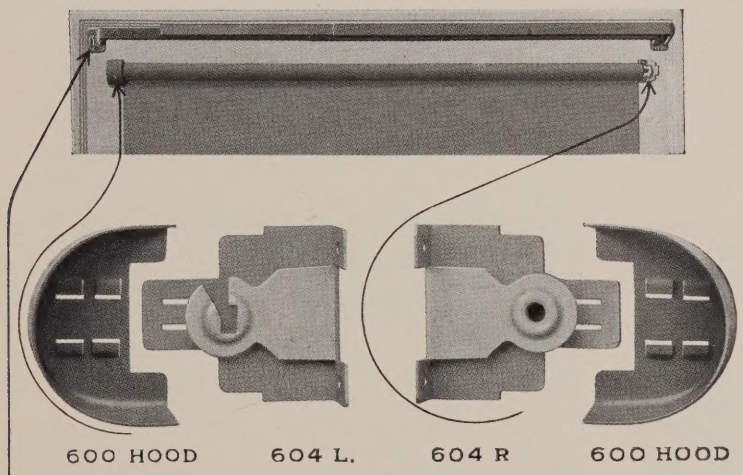
For each additional inch added to the height of the window opening B (66 in.) add one inch to the material specified (6 ft. 5½ in.) for the inner curtains for one curtain, or 2 in. for one pair of curtains. For instance, if the window height, B, is 80 in. proceed as follows:

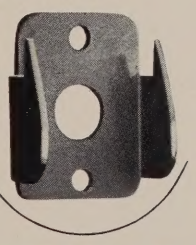
80 in. less 66 in. equals 14 in. added to 6 ft. 5½ in. making 7 ft. 7½ in. for one curtain, or five yards and 3 inches for the pair of curtains.

If the window is less in height, deduct the difference from the total length specified in this example.

VALANCE

For each inch wider than G (42 in.) add one inch to the material specified (49½ in.) for valance in Figure 227, page 130. If the window is narrower, deduct the difference from the total width of the valance in Figure 227.





DOUBLE BRACKET
Figure 228

Drapery Hardware Used and how to Obtain Effect Shown in Figure 227

ROD

Kirsch Double Rod with square cornered bend on the second rod. Extension 28 in. to 48 in. Projection 2½ in. and 3½ in. The 2½ in. projection is used for the inside rod to permit ample space for the free movement of the window shade, the roller being mounted on the face of the casing.

Figure 229 is a close-up view of the window treatment shown in Figure 227, page 130, a portion of the valance being cut away to show in detail how thevalance is hung. The two arrows "B" and "B" point to the casing. The same kind of casing is used on the inner curtain. The headings on the valance and inner curtains are all one inch high. Note the square cornered bend of the rod Figure 229, at A.

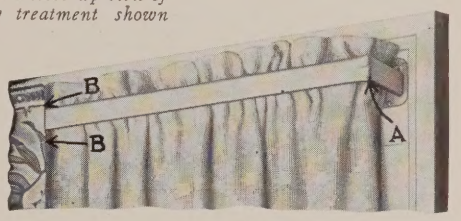


Figure No. 229

ACCESSORIES—(See Figure No. 7.) Kirsch shade roller hood set No. 612 consisting of a pair of No. 600 hoods and one No. 604-L and one No. 604-R combination shade roller hood brackets, in Linnette color to match the shades. The hoods cover the unsightly shade roller ends and give a finished appearance to the window shade. The combination brackets used support the shade roller as well as the hood. At the right the shade roller hood is removed to show the correct location of the shade roller brackets. At the left the shade roller hood is attached to the bracket completely concealing the unsightly shade roller end. To take down the roller shade, simply remove the hood.

In figure 230 the arrow points to the square corner, or box effect, which is obtained with the Kirsch lambrequin rod. No need for valance boards or angle irons when this rod is used.

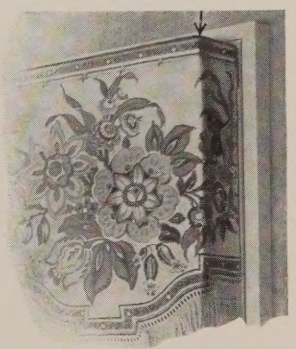


Figure No. 230

How to Make a Pinch Plaited Valance

THE following illustrations show the successive steps in the making and trimming of a pinch plaited valance.

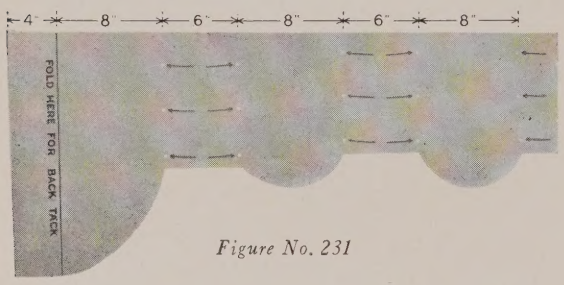


Figure No. 231

It is advisable first to make a paper pattern before cutting the material. Figure No. 231 shows one-half of the pattern for the pinch plaited valance illustrated in Figures Nos. 265 and 266 on pages 144 and 145. Each scallop is 8 in. wide. There are 6 scallops in this valance including the two deeper scallops, one at each end. Six inches are allowed for each plait, making a total of 30 in. for the 5 plaits. Seventy-eight inches of material is required for the 6 scallops and 5 plaits. The plaits are drawn together (see Figure No. 236, page 133) from perforation to perforation as indicated by the arrows on the pattern (Figure No. 231) reducing the width of the valance to 48 in. (Measurement G Kirsch Window Measuring Chart, page 126). Four inches is allowed on each side of the valance for back tack, (see 23 Figure 4, page 126) and ½ in. is allowed on each side for seams so that 87 in. of material is the amount required to make this valance. To make the valance wider or narrower, add to or take from the width of each scallop, the difference in the amount of material needed in making the valance.

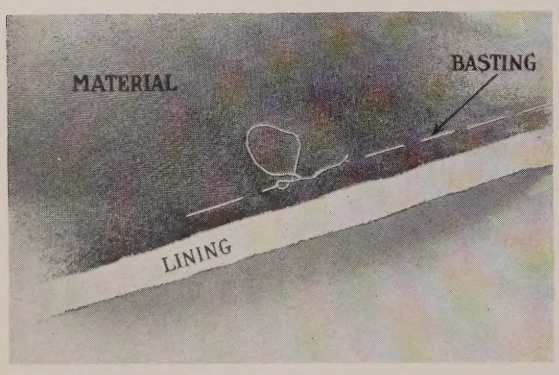


Figure No. 232

After the material for the valance is cut it is lined with sateen. This lining is done in the following manner.

Place the right side or face of each of the lining and valance materials together and stitch across the top and each side. Then turn the material so that the wrong sides are together and baste at the lower edge. Then trim and shape lining so that it extends ½ in. beyond the valance material at the lower edge. See Figure No. 232 for basting and lining.

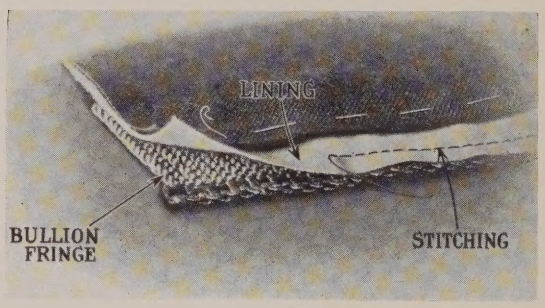


Figure No. 233

Then baste the lower edge of the basted valance on the bullion fringe with the heading or top edge of the fringe even with the edge of the lining (see Figure No. 233).

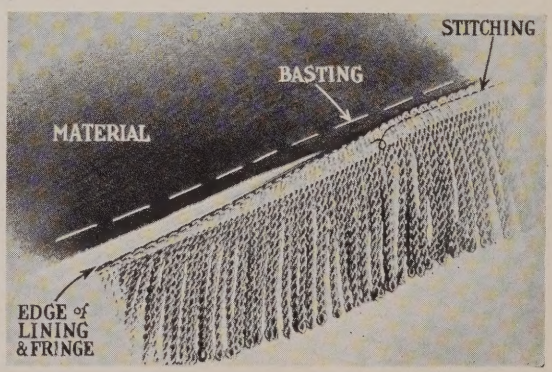


Figure No. 234

Then turn the edge of the material and fringe over the edge of the material and sew into place (see Figure No. 234).

The basting thread shown in Figure No. 234 is then removed.

The finished effect of the wrong side of the valance after the fringe and lining are sewed on is shown by Figure No. 235, page 133.

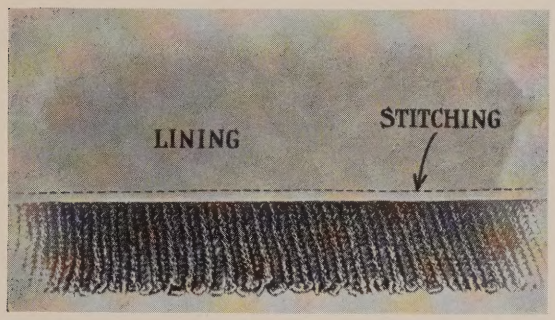


Figure No. 235

This method of lining a valance and sewing on the fringe is the simplest and most practical, especially if the material frays easily.

The sides and top of the valance are finished in the usual way by turning in the raw edge of the material from ½ to ¾ inch and sewing together with an overcasting stitch.

How to Put the Pinch Plait in the Valance

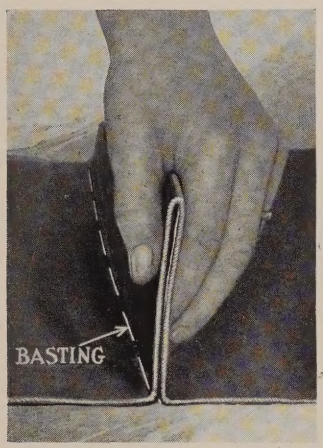


Figure No. 236

First: Draw the material together, from perforation to perforation as indicated by the arrows on pattern (See Figure No. 231) and then baste. (See Figure No. 236.)

The fold is pressed first forming a box plait.

After the box plait has been made, sew in French Heading Ring No. 510 on the wrong side as shown in Figure No. 237.

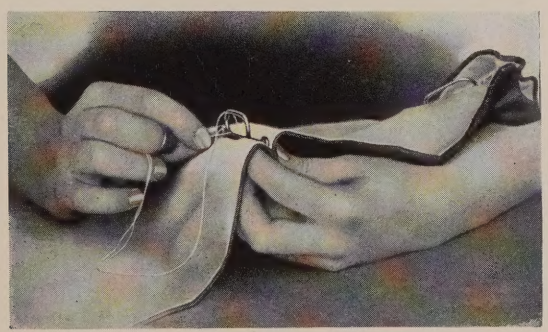


Figure No. 237

The box plait is then changed into a pinch plait. Figure No. 238 shows how to gather the material for making a pinch plait. It is advisable to use the running stitch (see Glossary) which should be placed from 1½ inches to 3 inches from the top edge of the valance.

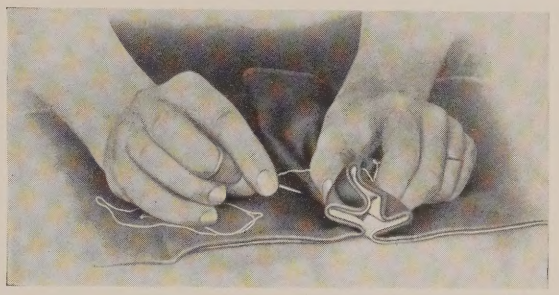


Figure No. 238

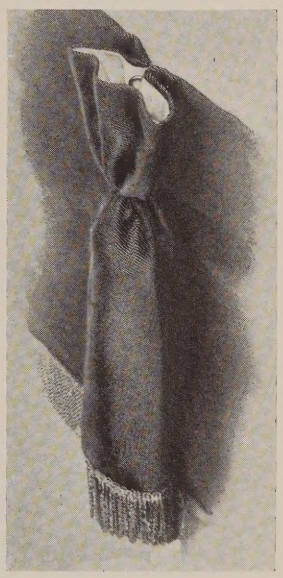


Figure No. 239

Figure No. 239 shows a front view of the completed pinch plait.

While the pinch plait is a comparatively simple one to make it is very attractive as this illustration indicates.

Pattern for Making Tie-Backs

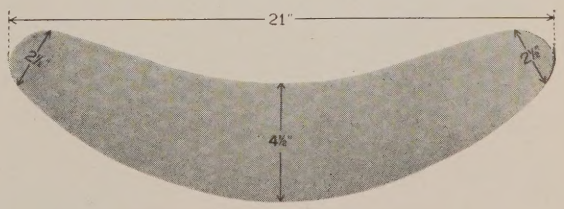


Figure No. 240

Figure No. 240 is a pattern of the tie-back as used in window treatments illustrated in Figures 265 and 266, pages 144 and 145 respectively. Measurements can be changed to suit individual requirements.

Directions for Making a Lambrequin with Buckram Stiffening, Interlining and Lining

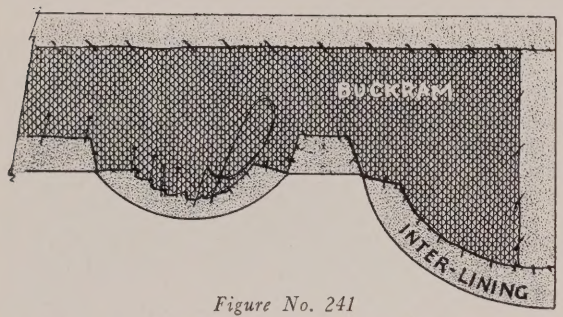


Figure No. 241

Figure No. 241—Shows a rear view of the buckram and interlining after the interlining has been turned over the edge of the buckram and basted down.

FIRST, cut the buckram to the desired shape of the lambrequin. Next lay the buckram upon the interlining material.

Then cut the interlining from 1 to 1½ inches larger all around than the buckram.

Then draw the edge of the interlining over the buckram, cutting the edge of the interlining wherever necessary, so that it will lay flat on the buckram without overlapping, and pin and baste the edges as shown in Figure No. 241.

After basting, lay the lined buckram upon the drapery material with the interlining next to the drapery material.

Then cut the drapery material 1 inch larger all around.

Pin the drapery material to the buckram and interlining to prevent slipping.

Draw the drapery material over the lined buckram, cutting the edge of the material wherever necessary so that the edges will fit closely without overlapping.

Then baste to the interlining as illustrated in Figure No. 241.

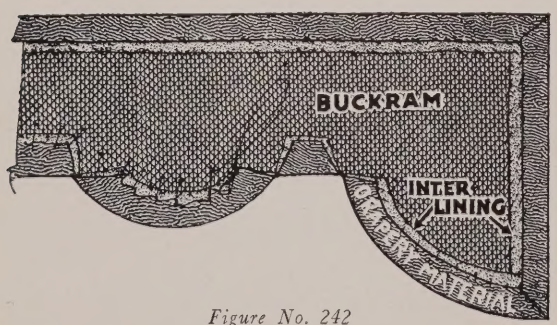


Figure No. 242

Figure No. 242—Shows a rear view of the lambrequin after both the interlining and drapery material have been turned back over the edge of the buckram and basted down.

After the drapery material has been basted to the interlining leave the lambrequin face down and lay the lining material on it. Pin the lining to the lambrequin for convenience in cutting. Then turn over and cut the lining from 1 to 2 inches larger than the lambrequin all the way around.

When this has been done turn the lambrequin over face down and turn under the edges of the lining all around exposing from ⅛ to ¼ inch of the drapery material, (see Figure No. 243).

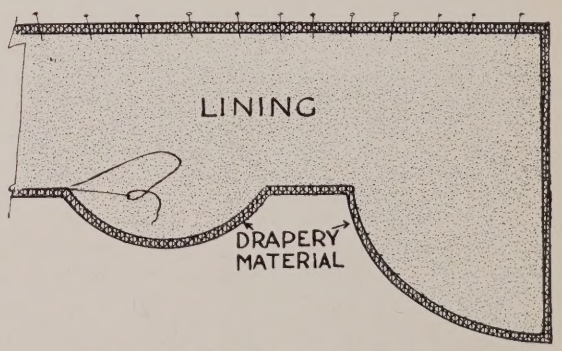


Figure No. 243

Figure No. 243—Shows a rear view of the lambrequin with the lining being stitched into place.

To sew on the fringe, turn the lambrequin over face up and blind stitch the fringe to the drapery material as shown in Figure No. 244.

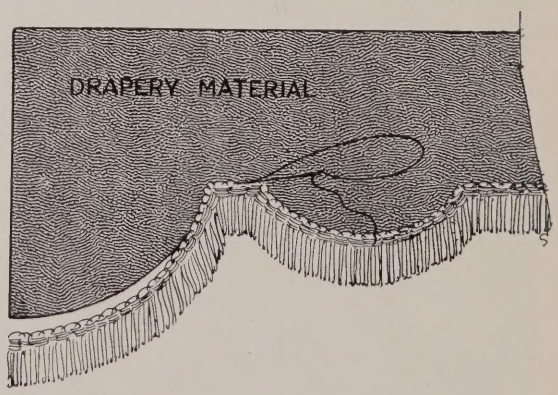


Figure No. 244

Figure No. 244—Shows a front view of the lambrequin with the fringe being sewed on.

How to Make Portieres with Interlining and Lining

THE drapery material to be used is first spread out on the work table and the length of the portiere is marked off. To this length it is necessary to allow for the hems and seams whether at the top or bottom or both. The amount of material to be allowed is determined by the depth of the hems desired. From 3 to 6 inches of extra material must be allowed at the top, depending on whether the portieres are put up with hooks and rings or whether the portieres are put up with a casing. Material must also be allowed for matching patterns unless the material is plain.

Then cut off the selvage, or, if it is preferred to leave the selvage on, cut it about every 12 inches to prevent puckering or bagging, inasmuch as the body of the material is more susceptible to stretching than the selvage.

The next step is to lay the material on the table face down and turn over both selvage edges and pin.

At the bottom turn over the material for a bottom hem of the depth desired and pin in place. Then baste the selvage edges and the bottom hem. The finished length is obtained by turning in, pinning and basting the surplus material at the top. The drapery is then pinned or tacked smoothly to the table keeping the edges straight.

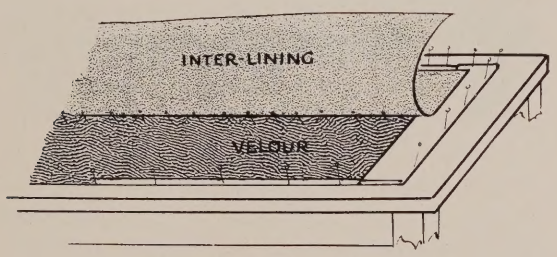


Figure No. 245

Then lay the interlining over the drapery material keeping it smooth and straight, cutting it even with the side edges of the drapery material.

Then blind stitch (see Glossary) the interlining and drapery material together as shown in Figure No. 245, taking care that the stitches will not show through on the right side of the drapery.

Then baste the side edges of the interlining to the side edges of the drapery material itself.

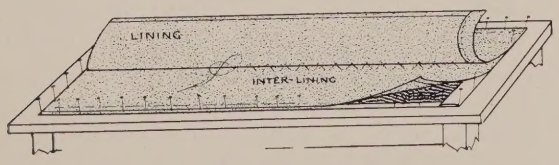


Figure No. 246

Then lay the lining over the interlining and cut lining to size about ½ to 1 inch larger than the interlining all around and blind stitch to the interlining, taking care that the stitches will not show through the lining, as shown in Figure No. 246.

Then turn both side edges and the top of the lining under, leaving a margin of ¼ to ½ inch of the drapery material at the top and sides. Pin and baste with an overcasting or whip stitch (see Glossary) as shown in Figure No. 247.

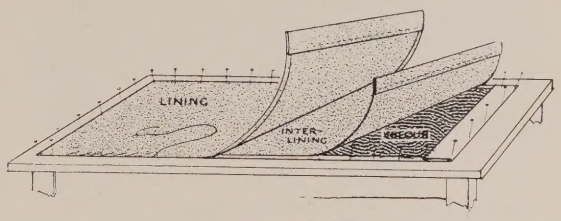


Figure No. 247

The bottom hem of the lining and interlining can be turned and stitched on a machine before attaching to the drapery material, or these seams can be turned and stitched by hand after they are attached to the drapery material.

After the portieres are finished hang them on a trying pole or frame to see whether they sag or look baggy. If they do not hang satisfactorily, adjust them until both sides hang flat together. You will find that the portieres will hang much better and puckering will be avoided if the lining, interlining and material are not sewed together at the bottom—left open.

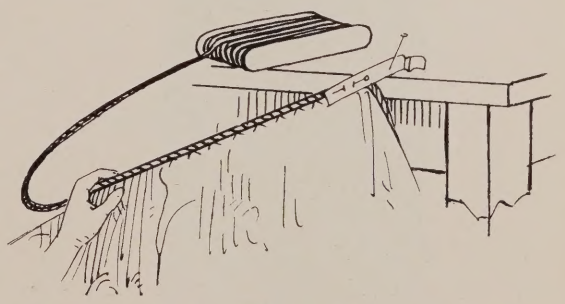


Figure No. 248

If the portieres are to be trimmed with a cord edging, apply the cord as in Figure No. 248. The cord must be attached to the portiere without stretching either one, and the stitches must be pulled fairly taut. This will prevent puckering in the finished portieres which is usually caused by stretching either the cord or the material while the cord is being put on.

Where to Place Kirsch Rod Brackets and Window Shade Brackets on the Window Frame

IT is usually quite a problem to know where to fasten the Curtain Rod Brackets and the Shade Roller Brackets on the window frame. We, therefore, show the upper part of the more popular types of window frames in this section and tell where the Kirsch Rod Brackets and Shade Brackets should be attached.

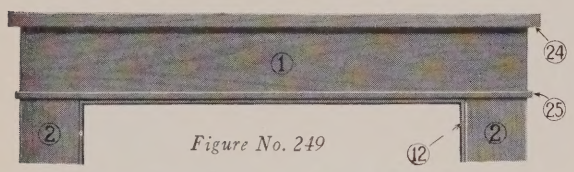


Figure No. 249

Figure No. 249 shows the "fillet and cap" type of window trim. No. 1 is the head casing; No. 2—side casings; No. 12—window stop; No. 24—cap moulding; No. 25—fillet.

For this popular type of window frame, the plain shade brackets or Kirsch Combination Shade and Rod Brackets should be placed just below the fillet on the side casings (2) so that the shade will not come in contact with the projection of the fillet (see Figure No. 249A) which would interfere with the easy operation of the shade.

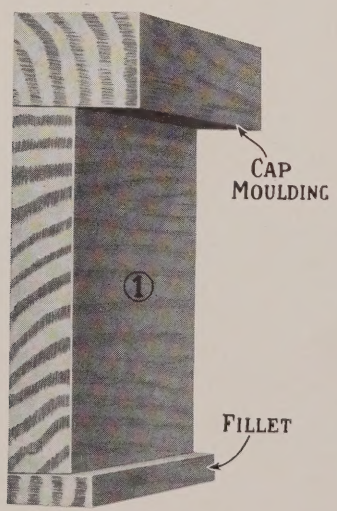


Figure No. 249A

This illustration shows a cross section of the cap moulding, head casing and fillet of the window frame shown in Figure No. 249

If it is desired to hang the shade inside the casing, the plain brackets are attached to the window stops. It is either a matter of choice or it depends upon the style of window draperies used whether the brackets are fastened to the head casing or to the side casings. We recommend that the rod brackets be placed on the head casing (1) so as to show an equal margin of woodwork at the top and sides of the draperies. If it is desired that the draperies should cover the entire window frame, or if the entire window frame is to be exposed, use Kirsch KN or KND Brackets attached to the casing as illustrated and explained in Figures Nos. 251A and 251B (see page 137).

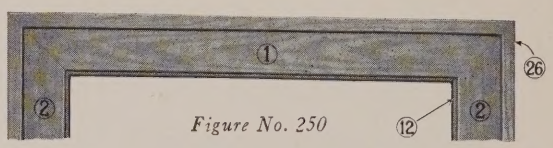


Figure No. 250

Figure No. 250 shows the "backband" type of window frame. No. 1 is the head casing; No. 2—side casings; No. 12—window stop; No. 26—backband moulding.

If the window shade is to be hung on the face of the casing, we recommend that the shade brackets be attached to the side casings with the top edge even with the lower edge of the head casing. If the window shade is to be hung on the inside of the casing, place the brackets on the window stops (12) as close to the top as possible.

Kirsch Combination Shade and Rod Brackets may be used on this type of window frame.

Kirsch Single, Double or Triple Brackets are attached to the face of the casing on the line where the head casing (1) is mitered to the side casings (2), the brackets being located at equal distances from the inside corners of the backband mouldings. Kirsch KN or KND Brackets

may be placed on the edge of the backband moulding if it is desired to hang the draperies so that they will completely cover the casings.

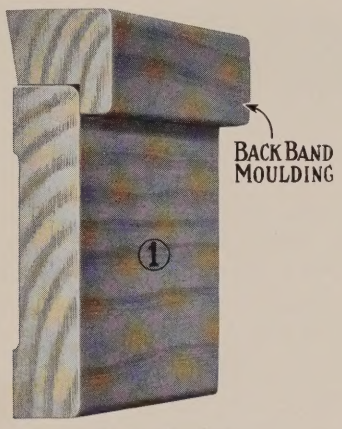


Figure No. 250A

This illustration shows a cross section view of the backband moulding and head casing of the window frame shown in Figure No. 250.

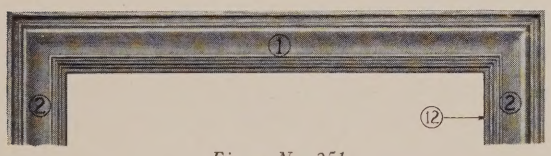


Figure No. 251

Figure No. 251 shows the "moulded face" type of window frame. (See Figure No. 251C.) No. 1 is the head casing; No. 2—side casings; No. 12—window stop.

Due to the fact that there are no flat surfaces on which to attach brackets on the face of the window frame shown in Figure No. 251, it is necessary to hang the shade on the inside of the window frame. The shade brackets may be fastened either to the window stops (12) or to the side jamb (11). See Measuring Chart, page 126.

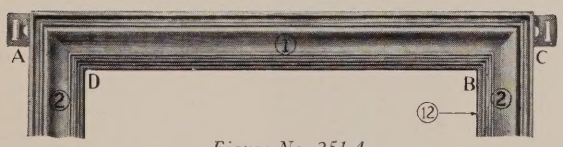


Figure No. 251A

Figure No. 251A shows the double ND Brackets attached to the outside edge of the side casings (2) at points A and C where the brackets should be fastened when it is desired to cover the entire window with draperies. Kirsch KN or KND Brackets are also designed for use when the window opening only is to be draped, exposing all the woodwork. To drape in this manner, the brackets are placed on the window stops (12) at points D and B, in which case the bracket at point A is attached at point B and the bracket at C is attached at point D.

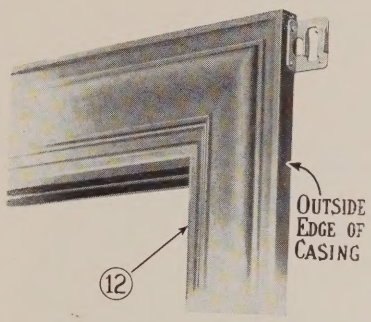


Figure No. 251B

To hang draperies on this window, it is necessary to use either Kirsch KN or KND Brackets. Figure No. 251B shows the double KND Brackets attached to the outside edge of the side casing.

Figure No. 251C

This illustration shows a cross section view of the head casing of the window frame shown in Figures Nos. 251, 251A and 251B.

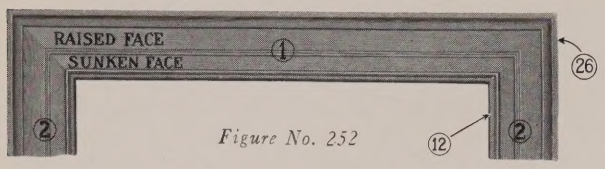


Figure No. 252

Figure No. 252 shows the "Raised and Sunken Face" type of window casing with backband. No. 1 is the head casing; No. 2—side casings; No. 12—window stop; No. 26—backband moulding.

For this type of window casing we recommend that the shade brackets be placed on the sunken face of the side casings (2), or on the side stops (12) if the shade is to be hung inside the frame.

Kirsch Combination Shade and Rod Brackets KH and KHD may also be used on this type of window frame, in which case the combination brackets should be attached to the sunken face of casing at the inside corner where the head casing (1) is joined to the side casings (2).

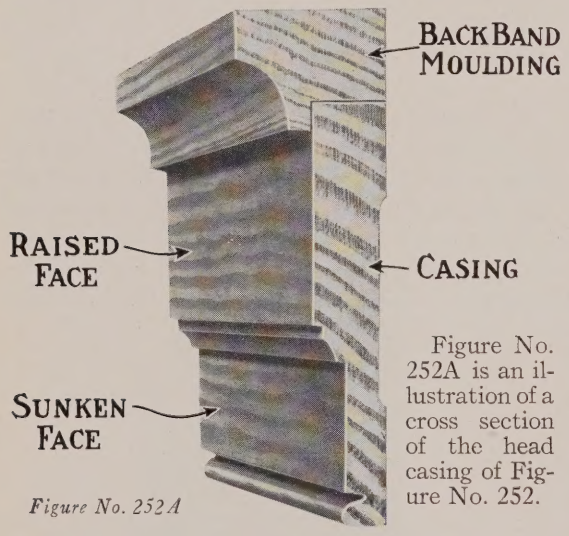


Figure No. 252A

Figure No. 252A is an illustration of a cross section of the head casing of Figure No. 252.

If the shade brackets are mounted on the face of the casing, Kirsch single, double or triple brackets are attached to the raised face of the casing where the head casing (1) is mitered to the side casings (2). If the shade brackets are attached to the window stops (12) the single, double or triple rod brackets may be attached to the sunken face of the casing where the head casing (1) is joined to the side casings (2).

Kirsch KN or KND Brackets may be used on this type of window frame in the same manner as illustrated and described in Figure No. 251A, page 137.

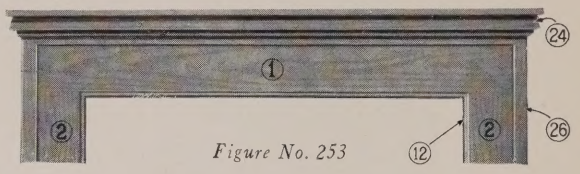


Figure No. 253

Figure No. 253 shows the "Backband, Fillet and Cap Moulding" type of window casing. No. 1 is the head casing; No. 2—side casings; No. 12—window stop; No. 24—cap moulding; No. 26—backband moulding.

If the window shade is to be hung on the face of the casing we recommend that the shade brackets be attached to the side casings with the top edge of the bracket on a line with the lower edge of the head casing. If the window shade is to be hung on the inside of the casing, place the brackets on the side stops (12) as close to the top as possible.

When Kirsch single, double or triple brackets are used on this type of window casing, attach the brackets on the face of the casing at equal distances from the side and top of the backband moulding.

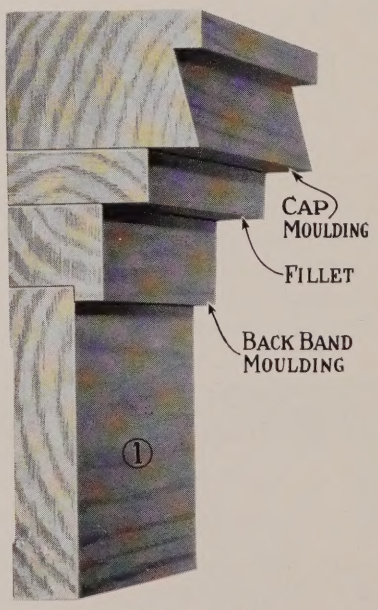


Figure No. 253A

Kirsch Combination Single or Double Window Shade and Curtain Rod Brackets may be used on this type of window casing.

Kirsch KN or KND Brackets may also be used on this type of casing. These brackets may be placed on the edge of the backband moulding just below the fillet if it is desired to so hang the draperies that they will completely cover the casings, in which case the heading on the curtains or valance must be high enough to cover the fillet and cap moulding.

Figure No. 253A is an illustration of a cross section of the head casing of Figure No. 253, page 138.

Figure No. 254 shows another style of "fillet and cap" type of window frame. In Figure No. 254, No. 1 is the head casing; No. 2—side casings;

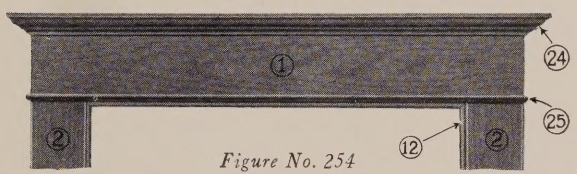


Figure No. 254

No. 12—window stop; No. 24—cap moulding; No. 25—fillet.

For this type of window casing the plain shade brackets or Kirsch Combination Shade and Rod Brackets should be placed just below the fillet on the side casings (2) so that the shade will not come in contact with the projection of the fillet (see Figure No. 254A) which would interfere with the easy operation of the shade. If it is desired to hang the shade inside the casing, the plain shade brackets are attached to the window stops (12).

It is either a matter of choice or it depends upon the style of window draperies used whether the curtain rod brackets are fastened to the head casing (1) or to the side casings (2). We recommend that the rod brackets be placed on the head casing (1) so as to show an equal margin of woodwork at the top and sides of the draperies. If it is desired that the draperies should cover the entire window frame, or if the entire window frame is to be exposed, use Kirsch KN or KND Brackets attached to the casing as illustrated and explained in Figure No. 251A, page 137.

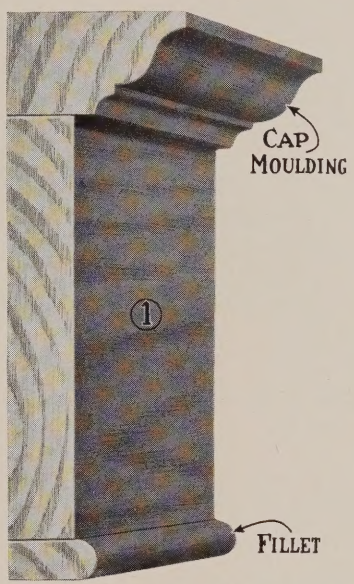
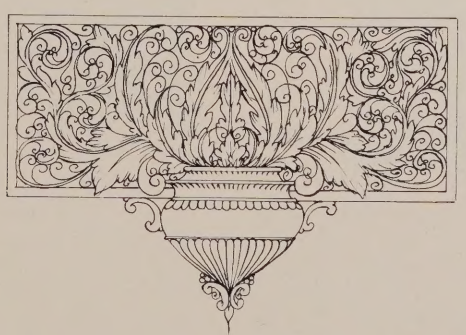


Figure No. 254A

Figure No. 254A is an illustration of a cross section of the head casing of Figure No. 254.



A Simple Window Treatment with Dutch Valance

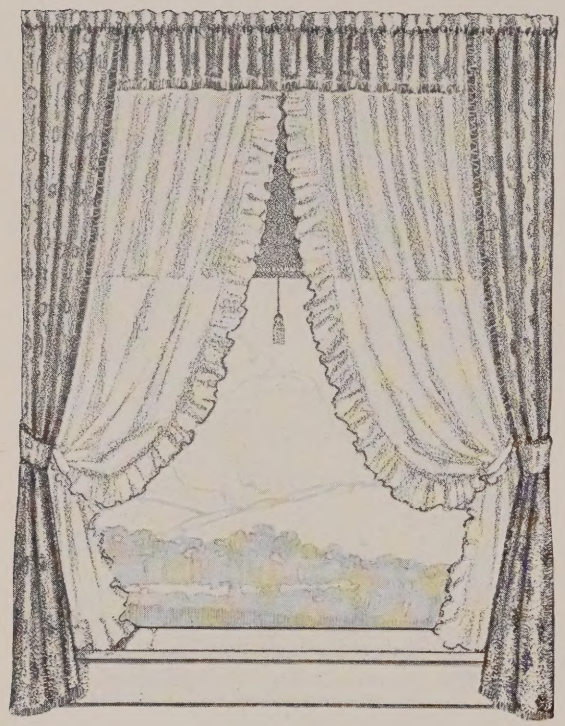


Figure No. 255

Figure No. 255 shows a combination of ruffled inner curtains with picot edge, shirred Dutch valance and side overdraperies.

Drapery Materials Used in Figure No. 255

Ruffled Inner Curtains—Plain mercerized voile.

Side Overdraperies and Valance—Floral cretonne.

Trimming on Valance and Side Overdraperies—Mercerized cotton edging.

How to Determine the Quantity of Materials Required to Reproduce This Particular Style of Window Treatment

RUFFLED INNER CURTAINS

First refer to the Kirsch Window Measuring Chart on page 126.

The width, A, of the window shown in Figure No. 255 is 37 in.; B is 50 in. (Measurements A and B are for guidance in measuring for window shades.) C is 4 ft. 6 in. To 4 ft. 6 in. add material as follows: 1½ in. for heading, 3 in. for turnover, ½ in. for seam at top, 3 in. for shrinkage.

At the bottom add ½ in. for seam and then deduct the width of the ruffle (which in this case is 4 in.) which gives the length of the material necessary for the body of each curtain. The total length of the body material for each curtain is 58½ in. or 3 yds. 9 in. for the pair of curtains. To this length (3 yds. 9 in.) must be added enough material for the making of the ruffle.

How to Estimate the Material for Ruffles

The width of the material is 40 in. The depth of the ruffle is 4 in. To the depth of the ruffle (4 in.) add ½ in. for seam, making the strip for the ruffle 4½ in. wide. Eight strips 4½ in. deep can be cut lengthwise from material 40 in. wide.

The amount of material for the ruffles is governed by the length and width of the material for the body of the curtain. It must also be understood that ruffles must have plenty of fullness, so that the strips of material for the ruffle on the side of the curtain must be twice the length of the material for the body of the curtain and the ruffle for the bottom of the curtain must be twice the width of the material for the body of the curtain.

The amount of material for ruffles is twice the length of the material for the body of each curtain (58½ in.) to which is added twice the width of the material (40 in.) for ruffle across the bottom, making a total of 197 in. or 5 yds. 17 in. of ruffle 4½ in. deep for one curtain; or 10 yds. 34 in. for a pair of curtains.

With 8 strips of ruffling 4½ in. deep cut out of one width of material, it will take 1½ yds. of material to make the 10 yds. 34 in. of ruffle.

Add the 1½ yds. to the total length of the material required for a pair of curtains (3 yds. 9 in.) and you have a total of 4 yds. 27 in.

For the tie-backs allow another 5 in. (cut the full width of the material) making a grand total of 4 yds. 32 in. of material to make up one pair of ruffled curtains and one pair of ruffled tie-backs as shown in Figure No. 255 in which the finished length is 4 ft. 7½ in. including the heading.

Note: The ruffle is made with a picot edge by cutting the material for the ruffles in strips 9 in. deep, hemstitching these strips through the middle and then cutting through the middle of the hemstitching. This provides two strips of material for ruffles 4½ in. deep, one edge of which

is already finished with a picot edge and does not require additional material for turning the outer edge which would be the case if a picot edge were not used.

If more than one pair of ruffled curtains are made at a time fewer seams are required to sew the ends of the strips of material for the ruffle together. For instance, if 2 pairs of curtains were made, the strips from which the ruffles are to be made are cut from a 3 yd. length rather than from a 1½ yard length.

If the windows are narrow the strips of material for the ruffles can be cut lengthwise from the material for the body of the curtains.

SIDE OVERDRAPERIES

Measurement D is 4 ft. 11 in. The material is 33 in. wide. To the measurement D (4 ft. 11 in.) add 1½ in. for heading, 3 in. for turnover, ½ in. for seam at top, 3 in. for matching pattern, ½ in. for seam at bottom. The total length of material for one side overdrapery is 67½ in. It takes 3¾ yds. of material 33 in. wide for one pair of side overdraperies as in Figure No. 255.

VALANCE

Measurement G is 47 in. It takes 1⅔ widths of material 33 in. wide and 18 in. deep, which includes 3 in. in the depth for matching pattern, or 1 yd. to make this valance in which the finished depth is 11 in., which includes the 1½ in. heading.

Note: The valance is made with a 1½ in. heading and a 1½ in. casing to match the side overdraperies.

The tie-backs are made from the ⅓ width left from the valance material.

TRIMMINGS

On side overdraperies and valance—7 yds. 4 in.

Figure No. 256

This illustration shows the ruffled tie-back which is used to drape back the inner curtains in Figure No. 255. This tie-back has the ruffle across the top and bottom. It is also good practice to use only one ruffle, either at the top or bottom, on this type of tie-back.

Drapery Hardware Used in Obtaining Effect Shown in Figure No. 255

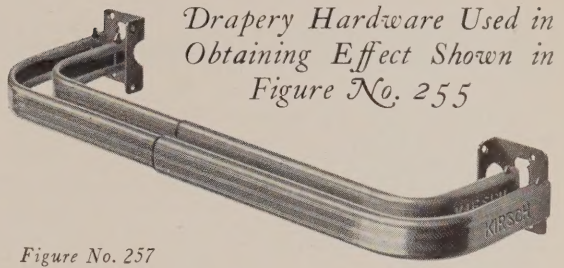


Figure No. 257

This illustration shows a Kirsch Double Curtain Rod with Detachable ND Brackets. The ND Brackets are used to cover the window casing as shown in Figure No. 255.

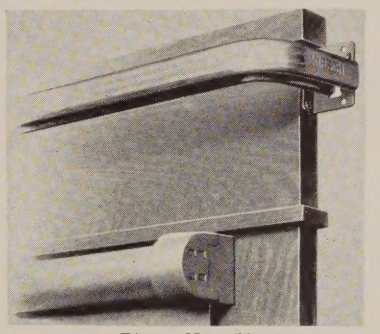


Figure No. 258

Figure No. 258 shows the KND Bracket attached to the outside edge of the head casing just below the cap moulding. The 1½ in. heading on the inner curtains, side overdraperies and valance cover the cap moulding. This illustration also shows the Kirsch No. 600 Shade Roller Hood with No. 604 Combination Shade Roller Hood Bracket. This close-up view is proof of the value of the Kirsch Shade Roller Hood in changing an unfinished effect into one that is beautiful and artistic.

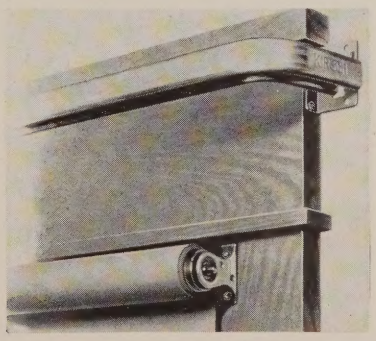


Figure No. 259

Contrast the unfinished appearance of this shade roller end with Figure No. 258. The exposed bracket and the shade roller end and the inevitable uneven winding of the cloth on the roller are anything but attractive.

A Suggestion for Beautifying the Bathroom Window

Figure No. 260 shows a bathroom window treatment consisting of shirred side overdraperies with Dutch valance in combination with sash curtains.

Drapery Materials Used in Figure No. 260

Sash Curtains—Hand Decorated Mercerized Cotton Cloth 28 in. wide. The design is printed lengthwise of the material so that when the material is hung on the window the width of the piece becomes the depth of the curtain.

Side overdraperies and Dutch valance — Natural color mercerized cotton casement cloth 50 in. wide.

Trimming—The valance and overdraperies are faced at the bottom with colored mercerized cotton poplin.

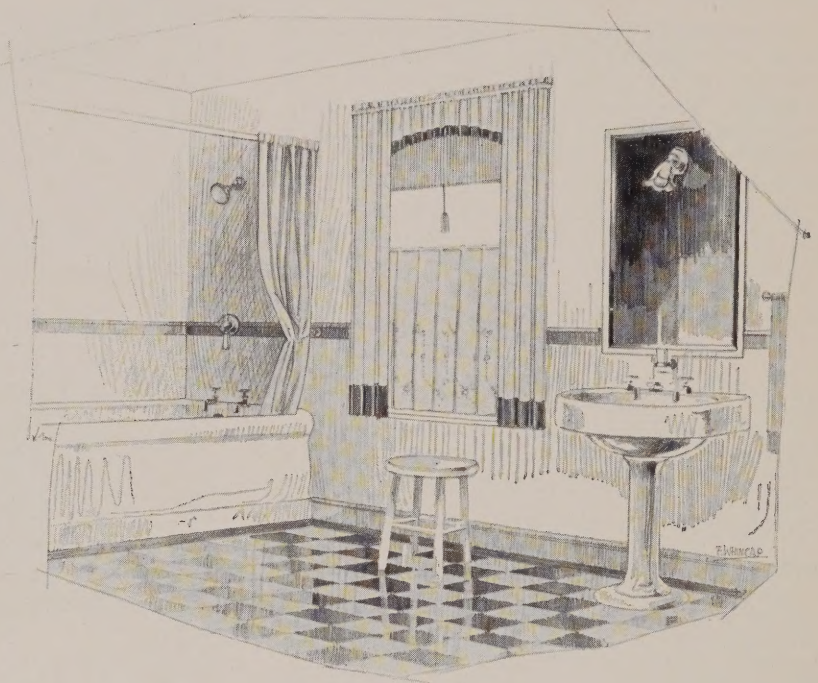


Figure No. 260

How to Determine the Quantity of Various Materials Required to Reproduce This Particular Style of Window Treatment

SASH CURTAINS

First refer to the Kirsch Window Measuring Chart on page 126. The width, A, of the window shown in Figure No. 260 is 35 in., B is 4 ft. 10 in., (measurements A and B are for guidance in measuring for window shades) D is 5 ft. 5 in.

To measurement A (35 inches) add one-half (17½ inches) for fullness and 2 inches for hems on both sides—1 inch on each side, making a total of 54½ inches of material to make sash curtains in which the finished width is 35 inches. The material is 28 inches deep which is just the width of the cloth.

SIDE OVERDRAPERIES

Measurement D is 5 ft. 5 in. To 5 ft. 5 in. add material as follows: 1 in. for heading, 2½ in. for turnover, ½ in. for seam at top, ½ in. for seam at bottom, 3 in. for shrinkage. The total length of material for one overdrapery is 72½ inches.

The material used for the overdraperies is 50 inches wide. This material is split in the middle for the two side overdraperies, making a piece 25 inches wide by 72½ inches long for each side overdrapery. It takes 2 yds. ½ in. of material to make up the two side overdraperies as shown in Figure No. 260 in which the finished length is 5 ft. 6 in. including the heading.

VALANCE

Measurement G is 3 ft. 8 in. It takes ¾ the width of material 50 inches wide and 19½ inches deep to make this valance in which the finished depth at the outer edges or the longest points is 16 inches. The middle of this valance is 10 inches deep.

TRIMMING

The facing (see Glossary) at the bottom of the valance is 3 inches deep. The facing at the bottom of the side overdraperies is 8 inches deep. It takes 3 inches of material measuring 38 inches in width for the facing on the valance, and 8 inches of material measuring 50 inches in width for the facing on the side overdraperies.

How to Measure for Drapery Materials to Reproduce This Effect on Windows Larger or Smaller Than Figure No. 260, page 142

SASH CURTAINS

For each inch added to the width of the sash curtains, add 1 inch to the material specified—if the window is less in width deduct the difference from the total width mentioned in these details.

OVERDRAPERIES

For each inch added to the length of the overdraperies, add 1 inch to the material specified for the pair of side overdraperies, the material being split in the middle. If the window is less in height, deduct the difference from the total length mentioned in these details.

VALANCE

For each inch wider than "G" add 1 inch to the material specified. If the window is narrower, deduct the difference from the total width of the valance in Figure No. 260.

Drapery Hardware Used in Securing the Effect Shown in Figure No. 260

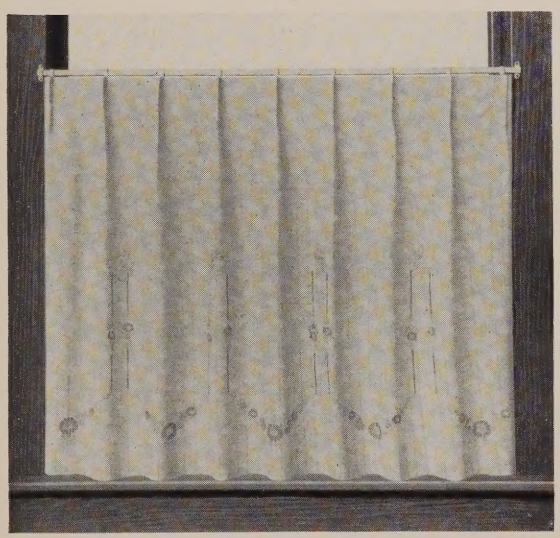


Figure No. 261

This illustration shows the sash curtains in Figure No. 260 as they are hung on the Kirsch V47 Cut to-Measure Sash or Door Rod with SX Brackets by means of No. 486 slides.

Figure No. 262

Figure No. 262 shows Kirsch V47 Cut-to-Measure Sash or Door Rod, the SX Vestibule Brackets and the No. 486 slides. This is the drapery hardware used for hanging the sash curtains in Figures Nos. 260 and 261.

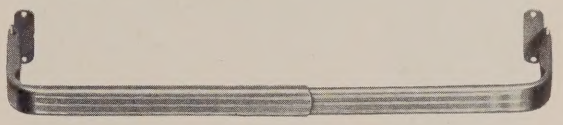


Figure No. 263

Figure No. 263 shows the Kirsch Single Flat Curtain Rod with detachable KA Brackets used for hanging the side overdraperies and valance in Figure No. 260.

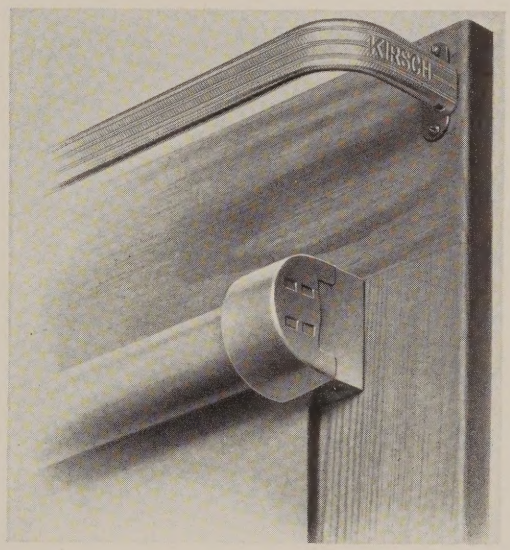


Figure No. 264

Figure No. 264 shows the suggested location of the Kirsch Single KA Bracket on the head casing to obtain the effect shown in Figure No. 260. This illustration also shows the No. 600 hood and the No. 604 Combination Shade Roller Hood Bracket of the Kirsch Shade Roller Hood Set No. 612 which is used on the window shown in Figure No. 260. The hoods cover the unsightly shade roller ends and give a finished appearance to the window shade. The combination brackets used support the shade roller as well as the hood. To take down the roller shade, simply remove the hood.

A Window Treatment Utilizing the Attractive Pinch Plaited Valance

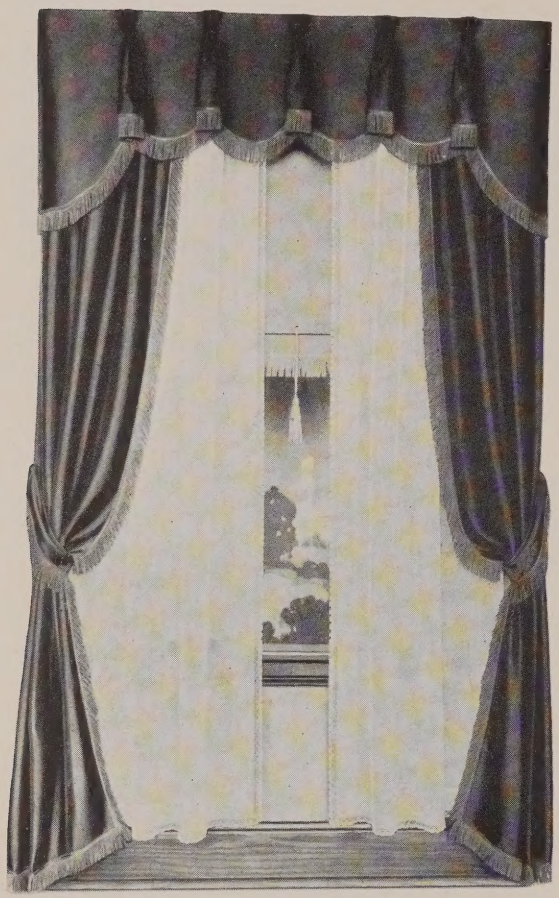


Figure No. 265

This illustration shows a window treatment consisting of a combination of inner curtains, overdraperies, and pinch plaited valance. The overdraperies are draped back and held in position with tie-backs made of the same material. The inner curtains extend to the baseboard which is good practice where the amount of wall space between the lower edge of the window apron and the baseboard does not exceed 15 in.; also when it is desired to give the window the appearance of greater height.

Drapery Materials Used in Figures Nos. 265 and 266

Inner Curtains—Lace weave (mercerized cotton cloth).

Overdraperies and Valance—Sunfast drapery silk.

Trimming—Inner Curtains—Lace edging.

Trimming—Overdraperies—2 in. bullion fringe.

How to Determine the Quantity of the Various Materials Required to Reproduce this Particular Style of Window Treatment

INNER CURTAINS

First refer to the Kirsch Window Measuring Chart on page 126. The width, A, of the window shown in Figures 265 and 266 is 39 in.; B is 4 ft. 10 in. (measurements A and B are for guidance in measuring for window shades): E is 6 ft. 6 in.

To the measurement (6 ft. 6 in.) is added material as follows: (See Figure 6, page 127.) 1 in. for heading, 2½ in. for turnover. (Many folks prefer a 2 in. heading in which case allow 3½ in. for turnover.) 1½ in. of the turnover is for the casing which must be wide enough to permit easy shirring of the curtains on the rod and shrinkage of casing.

½ in. for seam at top.

4 in. for matching pattern.

2 in. for bottom hem.

½ in. for seam.

The width of the inner curtain material in this window treatment is 36 in.

The total length of the material for each curtain of Figure No. 265 is 88½ in.

It takes 4-11/12 yards of material to make up this pair of inner curtains, in which the finished length is 6 ft. 7 in. including the heading.

The total length of the material for each curtain in Figure No. 266 is 88½ in.

While it takes 5 yards of material to make up this pair of inner curtains, in which the finished length is also 6 ft. 7 in. including the heading, the additional material is required in order to make the tie-backs.

Note: The inner curtains are made with a 2 in. hem down the middle and across the bottom.

OVERDRAPERIES

The length F (see Figure 1, page 126) is 84 inches.

To this measurement (84 in.) add material as follows:

1 in. for heading.

2½ in. for turnover.

½ in. at the top and ½ in. at bottom for seams.

The total length of the material for the pair of overdraperies is 88½ in. or 2 yards, 16½ in., the overdrapery material being 50 in. wide and split in half—one-half for each curtain.

VALANCE

G (see Measuring Chart) is 48 inches.

Two widths of 50 in. material, 22 in. deep, are required for the valance.

3⅔ yards of material are required for the overdraperies and valance. No extra yardage is required for the tie-backs in Figure 265, for the reason that they are made from the surplus material which is cut out of the valance in shaping the scallops.

1⅙ yds. of 50 in. wide sateen is used for lining the valance.

TRIMMINGS

Inner Curtains—Figure No. 265—6¾ yards.
Figure No. 266—8¼ yards.

The 1½ yards additional trimming is required for finishing the tie-backs.

Overdraperies—Figure No. 265—7⅔ yards.
Figure No. 266—6⅓ yards.

The additional 1⅓ yards of material in Figure No. 265 is required for finishing the tie-backs.

Valance—3 yards.

How to Measure for Draping Materials to Reproduce these Effects on Windows Larger or Smaller than Figures Nos. 265 and 266

INNER CURTAINS

For each additional inch added to the length of the inner curtains, add 2 in. to the material specified for each pair of inner curtains—one inch for each inner curtain. If the window is less in height, deduct the difference from the total length mentioned in these details.

OVERDRAPERIES

For each additional inch added to the length of the overdraperies, add 1 in. to material specified for each pair of overdraperies, the overdrapery material being split down the middle. If the window is less in height, deduct the difference from the total length mentioned in these details.

VALANCE

For each inch wider than "G" add one inch to the material specified. If the window is narrower, deduct the difference from the total width of the valance in Figures Nos. 265 and 266.

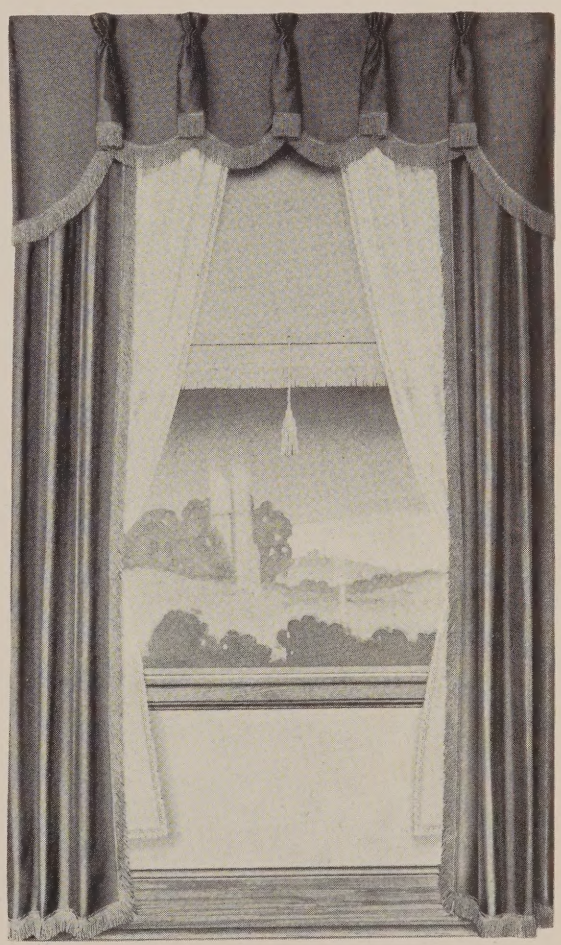


Figure No. 266

This illustration shows the same combination as in Figure 265 except that the overdraperies hang straight and the inner curtains are draped back and held in position with bands made of the same material as in the inner curtains.

A Popular Method of Draping a Double Window

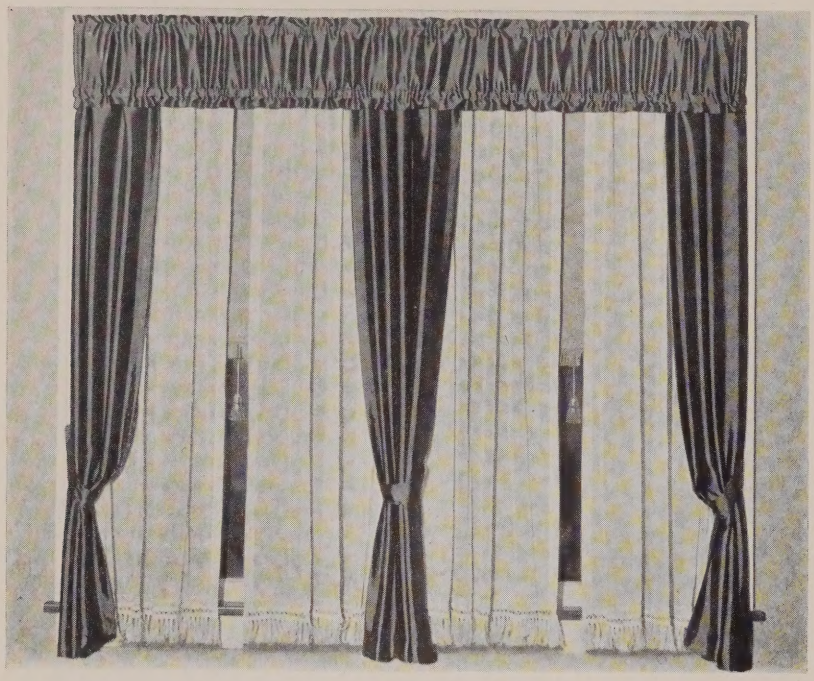


Figure No. 267

This illustration shows a combination of inner curtains, overdraperies and shirred valance. The valance is drawn taut by rods passed through casings (see Figure 6, page 127) in the top and bottom.

Drapery Materials Used in Figure No. 267

Inner Curtains—Lace Weave mercerized cotton cloth.

Overdraperies and Valance—Sunfast drapery silk.

Trimming—Inner curtains—3 in. Mercerized cotton fringe.

How to Determine the Quantity of Various Materials Required to Reproduce this Particular Style of Window Treatment

INNER CURTAINS

First refer to the Kirsch Window Measuring Chart on page 126. The width, A, of each window of the double window shown in Figure No. 267, is 29 in.; B is 4 ft. 8 in. (measurements A and B are for guidance in measuring for window shades); D is 5 ft. 4 in. To 5 ft. 4 in. add material as follows: (see Figure 6, page 127) 1 in. for heading, 2½ in. for turnover. 1½ in. of the turnover is for the casing which must be wide enough to permit easy shirring of the curtains on the rod and also to allow for shrinkage.

½ in. for seam at top.
4 in. for matching pattern.
1 in. for hem at bottom.
½ in. for seam in bottom hem.

The width of the inner curtain material in this window treatment is 36 in. The total length of the material for each curtain in Figure No. 267 is 73½ in.

It takes 8 yards 6 in. of material to make up two pairs of inner curtains as shown in the illustration, in which the finished length is 5 ft. 5 in. including the heading.

NOTE—The inner curtains are made with a 1 in. hem on the sides and the bottom.

OVERDRAPERIES

The overdraperies in Figure No. 267 are 5 ft. 6 in. To the finished length (5 ft. 6 in.) add material as follows:

1 in. for heading. 2½ in. for turnover. ½ in. for seam at top. 2 in. for hem at bottom. ½ in. for seam in bottom hem.

The total length of material for one overdrapery is 72½ in. The material is 45 in. wide. This material is split in the middle for the two overdraperies at the sides, making a piece 22½ in. wide by 72½ in. long for each side overdrapery.

For the middle overdrapery, use the full width of material 45 in. wide by 72½ in. long. The material used in middle overdrapery is not split for the reason that correct draping requires that this should be twice the width of side overdraperies.

The total amount of material required for overdraperies is 4 yards 1 in. If tie-backs as illustrated in Figure No. 267 are desired, add 7 inches of full width material.

NOTE—The middle overdrape is made with a 1-inch hem on each side. The side overdraperies are made with a 1-inch hem on the inside edge.

VALANCE

Measurement G (see Figure 1, page 126) is 5 ft. 8 in. It takes three widths of material, each width being 45 in. wide and 17 in. deep or a total of 1 yd. 15 in., to make this valance in which the finished depth is 11 in., which includes a 1-inch heading at top and bottom. NOTE—To obtain the proper amount of fullness for this type of valance use twice as much material as the width "G". (See Figure 1, page 126.)

TRIMMINGS

Inner curtains—4 yards (1 yard for each inner curtain).

How to Measure for Drapery Materials to Reproduce This Effect on Windows Larger or Smaller than Figure No. 267

Page 146

INNER CURTAINS

For each inch added to the length of the inner curtains, add 4 in. to the material specified for two pairs of inner curtains—one inch for each curtain. If the window is less in height deduct the difference from the total length mentioned in these details.

OVERDRAPERIES

For each inch added to the length of the overdraperies, add 2 in. to the material specified for the pair of side overdraperies and the middle overdrapery. If the window is less in height, deduct the difference from the total length mentioned in these details.

VALANCE

For each inch wider than "G" add 2 in. to the material specified. If the window is narrower, deduct twice the difference from the total width of the valance in Figure No. 267.

There are two practical ways in which the Inner Curtains, Overdraperies and Valance shown in Figure No. 267 may be hung. See Figures Nos. 268A, 268B, 268C, and Figures Nos. 269, 270, and 271 on page 148.

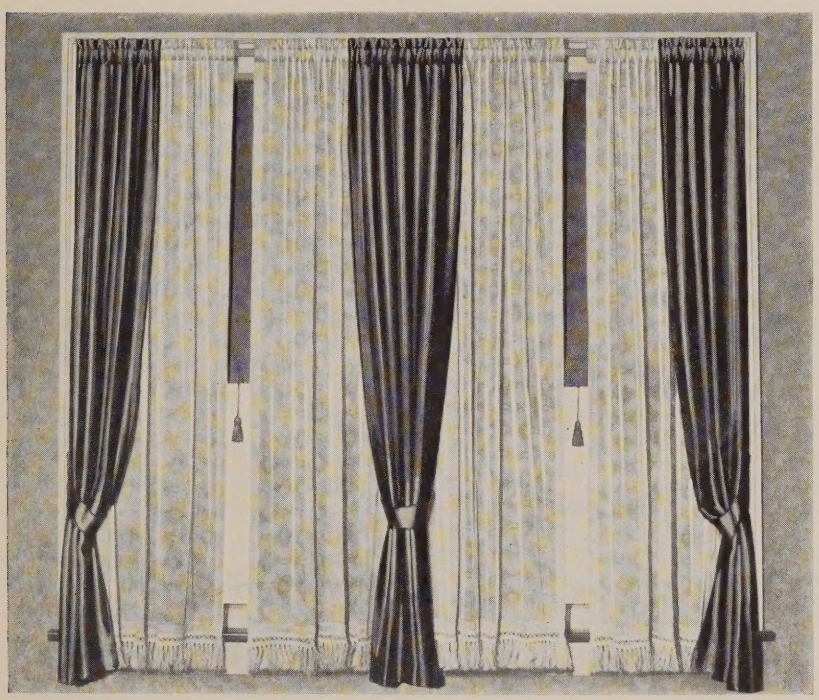


Figure No. 268

When an extra valance rod is used with a Kirsch Combination Set (see Figure No. 269, page 148) the inner curtains are shirred on the inside rod, the overdraperies on the overdrape arms (see Figures Nos. 268A, 268B, and 268C) and the valance is shirred on the outside rod—and the extra valance rod "A". See Figure No. 269.

Figure No. 268 shows the effect which is obtained with the valance and valance rod removed. To secure the valance effect shown in Figure No. 267, add the extra valance rod "A" to the Kirsch Combination Set. See Figure No. 269, page 148.

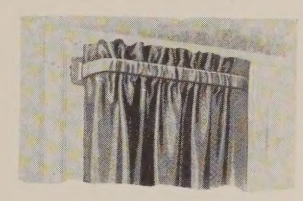


Figure No. 268A

This is a close-up view of the left side overdrape arm used to support the side overdrapery. The photograph has been retouched, making the overdrape arm visible.

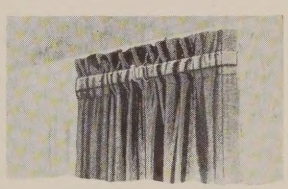


Figure No. 268B

This retouched close-up view shows how the middle overdrapery is put up on the middle overdrape arm as shown in Figure No. 269.

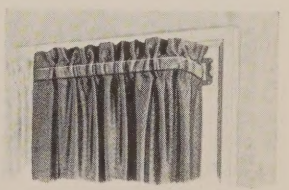


Figure No. 268C

This is a close-up view of the right side overdrape arm used to support the side overdrapery. The photograph has been retouched, making the overdrape arm visible.

Figure No. 269 shows the rod combination which we recommend for hanging the inner curtains, overdraperies and valance in the type of window treatment shown in Figure No. 267, page 146. This illustration shows a Kirsch Combination Set above, to which have been added a middle overdrape arm, two extension sections —one for the inside rod and one for the outside rod—together with a center support.

Below is shown an extra valance rod ("A") to which has been added an extension section. This rod is attached to W Brackets which hold the rod firmly in position when in use. The rod may be easily detached by removing the pin in the W Bracket.

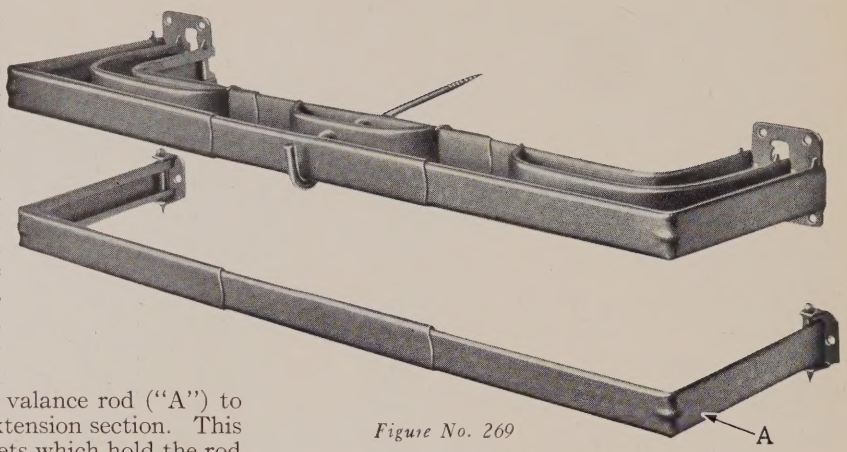


Figure No. 269

The projection and extension of this extra valance rod is the same as that of the valance rod of the Kirsch Combination Set above.

Figure No. 270 shows the inner curtains, overdraperies and valance suspended from a Kirsch Double Rod at the top and a single Kirsch Valance Rod used at the bottom to hold the valance taut. The inner curtains are shirred on the inside rod; the overdraperies are also hung on the inside rod over the inner curtains by means of Kirsch No. 499 Drapery Hooks. The valance is suspended from the outside rod and is drawn taut at the bottom by a Kirsch Single Rod passed through the lower casing in the valance. This method of hanging entails more handwork in sewing the hooks on the overdraperies than is necessary when a Kirsch Combination Set is used. It is more practical and convenient to use a Kirsch Combination Set rather than a Kirsch Double Rod; also a more artistic and complete draping effect is obtained when the Kirsch Combination Set is used.

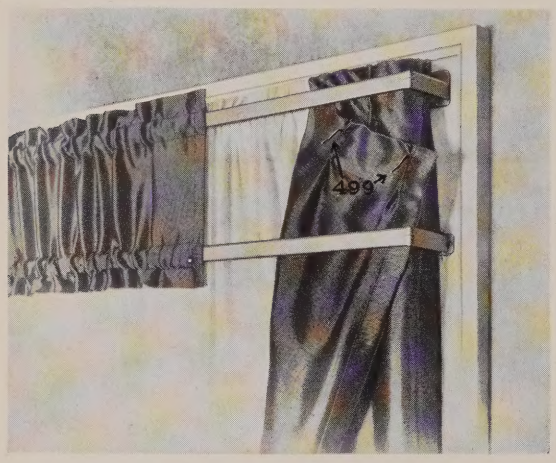


Figure No. 270

Figure No. 271 shows in detail the rod combination used in Figure No. 270. The double rod with extension sections at the top, is supported by a center support. The single Kirsch Valance Rod("A")at the bottom has one extension section and is attached to W Brackets.

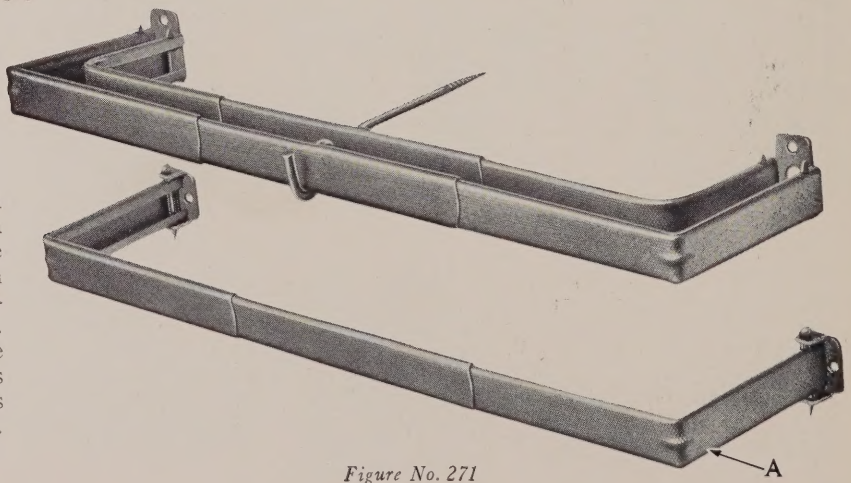


Figure No. 271

Kirsch Glossary of Drapery Terms

TO avoid any confusion regarding descriptive terms that are used in this volume, we are defining in this glossary the ones which are frequently used. These definitions are made simple and, wherever necessary, illustrations are used to make it easy to understand them. A great many of these terms are as simple as a, b, c, to those who have had experience in the drapery business, but in order to lay a foundation for those who have had no drapery experience whatsoever, we consider it advisable and essential to define the fundamentals.

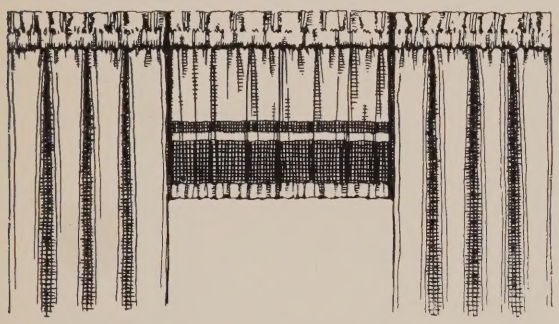


Figure 272—Dutch Valance

VALANCE: A window decoration: generally of material ornamental in character, hung at the top of the window.

DUTCH VALANCE: A valance which is hung between the overdraperies on the same rod, or between the inner curtains on the same rod. See Figure 272.

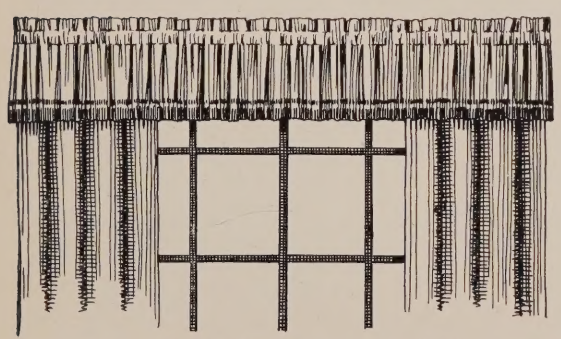


Figure 273—Shirred Valance

SHIRRED VALANCE: A valance in which the material is simply gathered on the rod into successive folds, or the material may be gathered and then stitched to a tape casing which is just the length of the rod. See Figure 273.

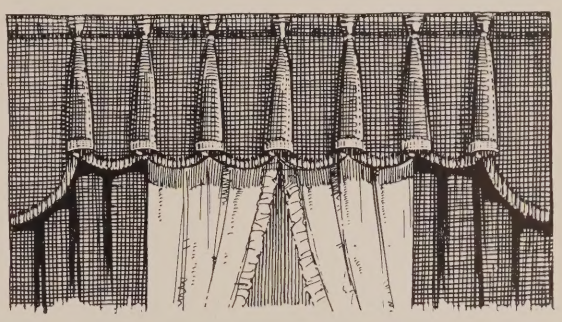


Figure 274—Pinch Plaited Valance

ALL OVER VALANCE: A valance which extends all the way across the head casing. See Figures 273, 274, 275, 276 and 277 for various types of all-over valances.

PINCH PLAITED VALANCE: A valance in which the material is caught up in loops and then gathered at points 1½ inches to 3 inches from the top. This gives the plaited effect shown in Figure 273.

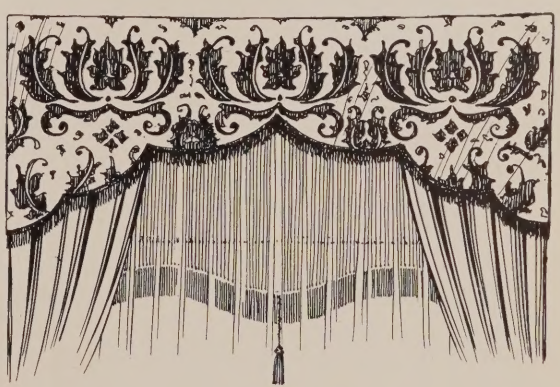


Figure 275—Flat Valance

FLAT VALANCE: The flat valance is made with a lining only, or with both interlining and lining without the use of buckram. See Figure 275.

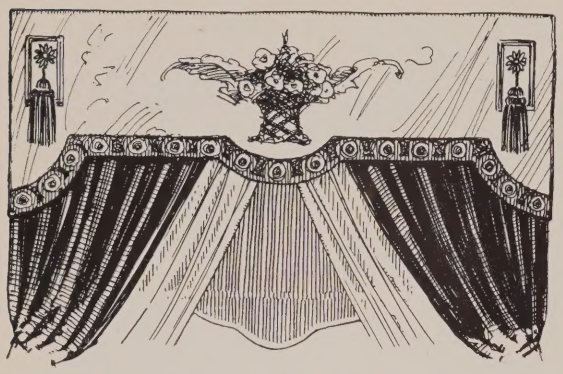


Figure 276—Lambrequin

LAMBREQUIN: A square cornered valance interlined with buckram and lined. This is done to give a very formal effect. In making a lambrequin the material is basted to the buckram and then the whole lambrequin is lined. In some cases an interlining is used in addition to the buckram. See Figure 276.

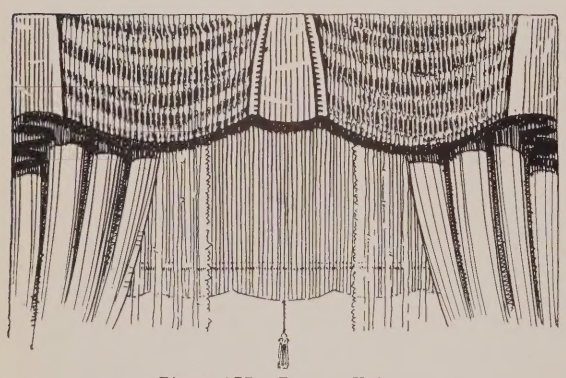


Figure 277—Festoon Valance

FESTOON VALANCE: A valance in which the material hangs in draped curves between two or more points. See Figure 277.

OVERDRAPERIES: By overdraperies we mean any hanging used in addition to the inner curtains or valance or used in addition to both. The term "side draperies" is included in our definition of overdraperies. Sometimes inner curtains are omitted and in this case the overdraperies would be the inside hangings, but these should not be confused with inner curtains. Inner curtains are sheerer and lighter, both in color and weight, than overdraperies.

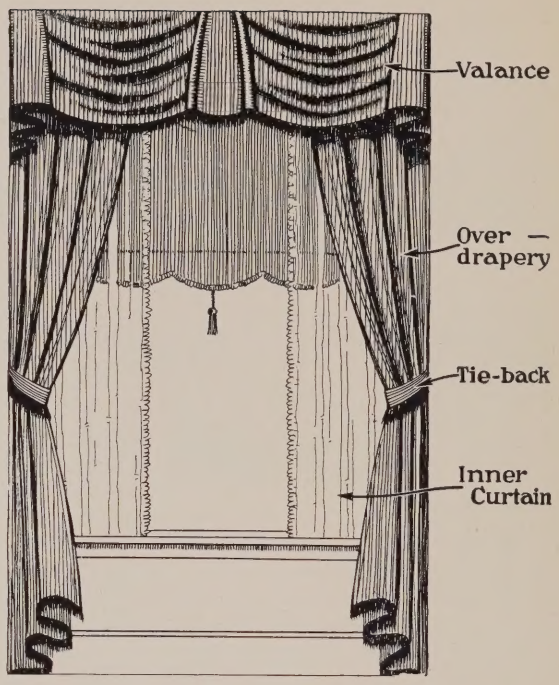


Figure 278

The overdraperies are always more formal and primarily decorative in effect. See Figure 278.

INNER CURTAINS: By this term we refer to the curtain hung next to the window frame or next to the glass—hung on a rod either by means of hooks, rings, pulleys and draw cords, or through a casing. Inner curtains may be divided into three groups—

GLASS CURTAINS: By this term we refer to any inner curtains that are usually hung on a rod by means of hooks or casings.

DRAW CURTAINS: By this term we refer to any inner curtains hung on a rod by means of draw cord equipment.

SASH CURTAINS: By this term is meant curtains hung on a rod attached to the side rails of the lower window sash or to the lower half of the window casing.

HEADING: The part of a curtain or drapery which extends above the top of the rod (see Figure 6, page 127).

SHIRRED HEADING: A heading which is drawn into gathers. See Figure 273, page 149.

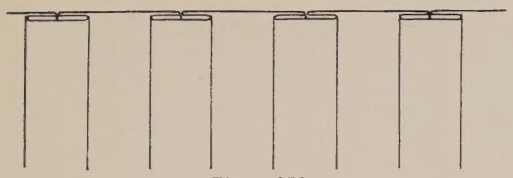


Figure 279

BOX PLAITED HEADING: A double flat plait with straight sides. See Figure 279.

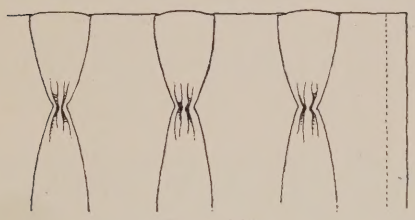


Figure 280

FRENCH HEADING: Same as box plaited heading except that the plait is gathered. See Figure 280 above.

CASING: A pocket made in the curtains or draperies in which the rod is inserted. See "casing" Figure 6, page 127.

HEM: A fold made by twice turning over the cut edge of the material and sewing it down.

SIDE HEM: The hem on either side of the curtain. See D and E in Figure 6, page 127.

BOTTOM HEM: See Figure 6, page 127.

HEMSTITCHED HEM: The ornamental finishing of the inner edge of the hem by pulling or spreading out several threads and drawing the cross threads together in groups by successive stitches. See Figure 281.

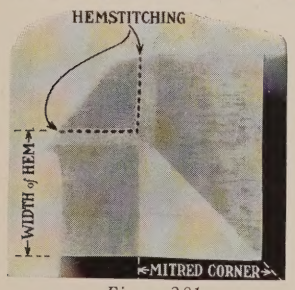


Figure 281

MITERED CORNER: The corner produced when two hemmed borders are joined at right angles, producing a diagonal seam. See Figure 281.

BACK TACK: This term refers to that part of the valance which covers the projection of the rod, shutting out side glare. See (23) Figure 4, page 126.

TRIMMINGS: Anything that is used for ornamental purposes on draperies. There are many styles, types and designs of trimmings. Figure 282 shows a bullion fringe.

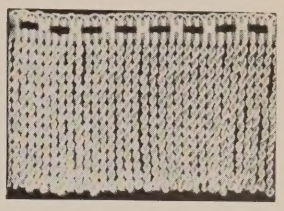


Figure 282

TIE-BACKS: By this term is meant the material in the shape of a loop which is used to drape back the curtains or overdraperies. See Figure 283. There are many types of tie-backs illustrated in this volume.

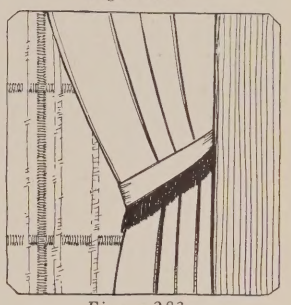


Figure 283

STITCH: A single passage of a threaded needle or other implement through material and back again. Various stitches used in making draperies are as follows:

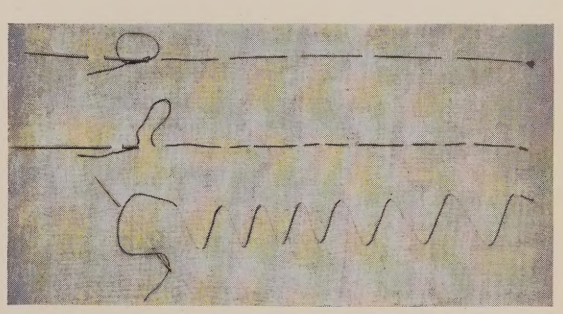


Figure No. 284—Basting Stitches

BASTING STITCH: A stitch which is used to temporarily fasten in place or hold in shape, by loosely sewing together with long stitches, two or more parts of material. There are three kinds of basting stitches—regular, irregular and crosswise. See Figure No. 284 which shows the regular stitch at the top, the irregular stitch in the middle and the crosswise stitch at the bottom.

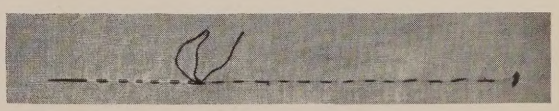


Figure No. 285—Running Stitch

RUNNING STITCH: A hand stitch loosely made at regular intervals, which is used for tucking, shirring, plaiting and trimming. See Figure No. 285, page 151.

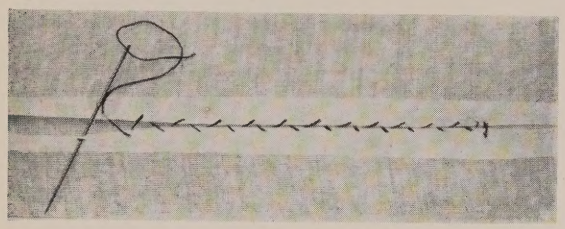


Figure No. 286—Lacing or Baseball Stitch

LACING OR BASEBALL STITCH: A stitch which passes between and underneath the edges of two parts of material. This stitch is used where flexibility is desired. See Figure No. 286.

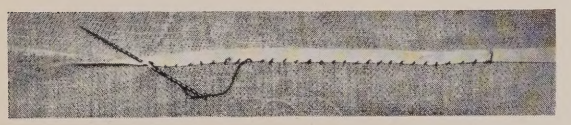


Figure No. 287—Over-casting or Whip Stitch

OVER-CASTING OR WHIP STITCH: An "over and over" stitch for finishing the raw edge of material to keep it from fraying. This stitch is also used for joining together two or more pieces of material. See Figure No. 287.

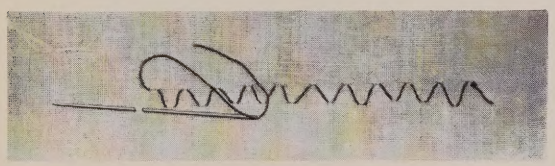


Figure No. 288—Zigzag Stitch

ZIGZAG STITCH: A stitch having a series of sharp turns or angles from one side to the other in succession. This stitch is generally used on velours or heavier materials to keep the edges from raveling; also to make a flat joining of two pieces. See Figure No. 288.

Figure No. 289—Rear View of Slip or Blind Stitch

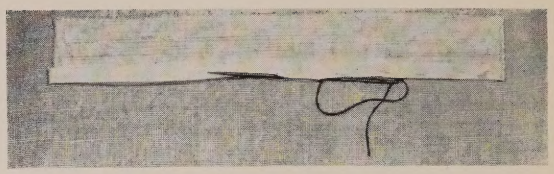


Figure No. 290—Finished Effect of Slip or Blind Stitch

SLIP OR BLIND STITCH: A stitch which is invisible on one or both sides of the material, used for joining materials. In making this stitch the needle catches the material or fabric without going through to the outer surface. See Figure No. 289 which is a rear view and Figure No. 290 which shows the finished effect.

Figure No. 291—Machine Stitch

MACHINE STITCH: A close, even stitch which is made by a sewing machine. See Figure No. 291.

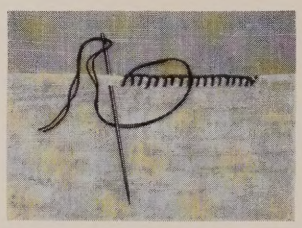


Figure No. 292—Button Hole Stitch

BUTTON HOLE STITCH: A perpendicular stitch fastened with a loop at the top worked in series for making a firm edge as in button holes. See Figure No. 292.

FRENCH SEAM: A seam stitched once on the right side, then trimmed closely and turned so that the raw edges are concealed and then stitched on the wrong side, the general effect being to hide all the stitching. See Figures Nos. 293, and 294 page 153.

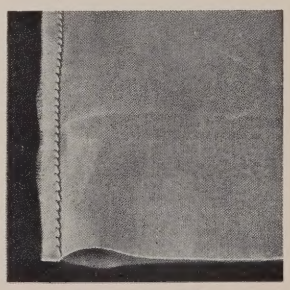


Figure No. 293

FIGURE No. 293 (at right)—Shows first operation in making a French seam. The seam is stitched once on the right side, then trimmed closely and turned so that the raw edges are concealed, and then stitched on the wrong side, the general effect being to hide all the stitching. See Figures Nos. 293, and 294 page 153.

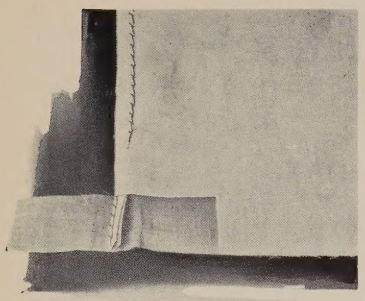


Figure No. 294

FIGURE No. 294 (at left)—shows how the first seam is folded in and covered by the second seam. Part of the goods is cut away and folded back to show the first seam as illustrated in Figure No. 293. The upper portion of Figure No. 294 shows the finished effect after the second seam has been made.

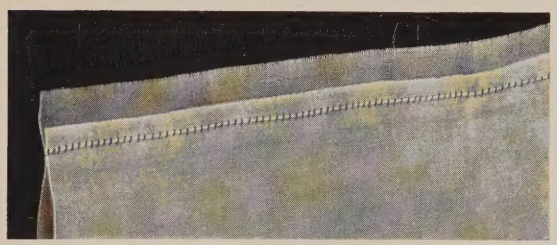


FIGURE No. 295—Shows first operation in making a felled seam. Note that one of the materials projects beyond the other.

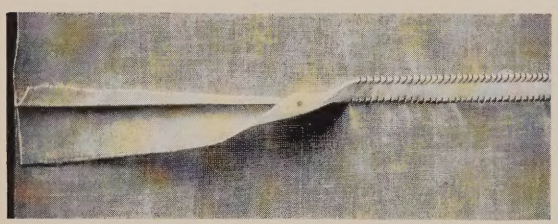


Figure 295A—shows how the projecting material is folded over the first seam and stitched flat.

FELLED SEAM: A seam having a flat and smooth strip made by placing one piece of material over the other so that the edge of one projects over that of the other, the pieces being stitched together so as to leave a margin on the inner as well as the outer piece; then the margin on the outer piece is turned down over that of the inner piece, after which, the two pieces being flattened out and the double margin flattened down, this margin or folded part is sewn in position. See Figures Nos. 295 and 295A.

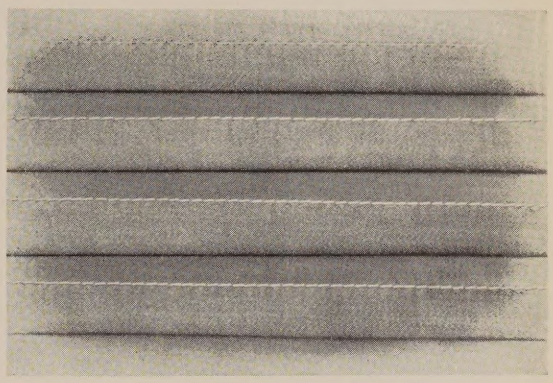


Figure No. 296—Tucks

TUCKS—Material stitched into folds for ornamental purposes, the folds usually being pressed to lie flat against the material after stitching. See Figure No. 296 which shows a series of tucks.

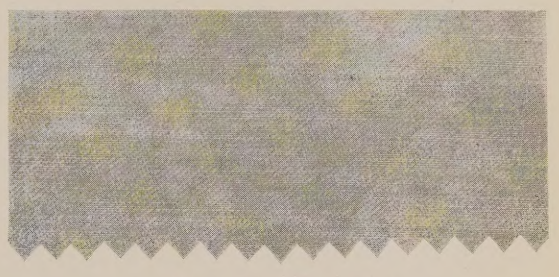


Figure No. 297—Pinking

PINKING: A saw tooth edge on cloth to prevent ravelling, usually cut with a pinking machine. See Figure No. 297.

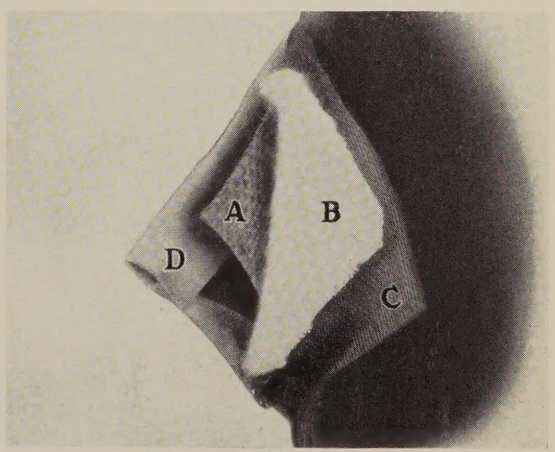


Figure No. 298

BUCKRAM: A loosely woven fabric similar to burlap in appearance, glue-sized to give it stiffness. Used as a foundation for lambrequins. See A, Figure No. 298, page 153.

LINING: A mercerized cotton or silk material used for covering the wrong side of drapery material or valances to give a finished appearance. See D, Figure No. 298, page 153.

INTERLINING: An intermediate lining of cotton material having a long nap on both sides, used between the drapery material "C" and the buckram "A", (See Figure No. 298) or if buckram is not used, between the drapery material "C" and the lining "D".

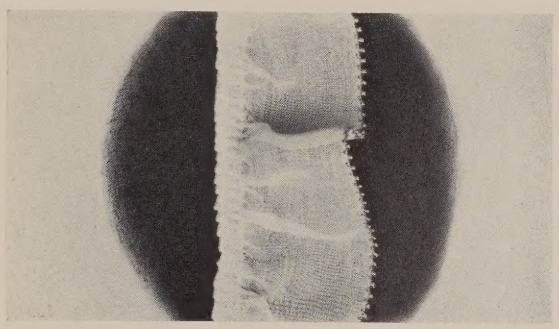


Figure No. 299—Ruffle with Picot Edge

RUFFLE: A plaited or gathered strip used for trimming as in ruffled curtains. See Figure No. 299.

PICOT: A small thread loop made with a sewing machine on edge of ruffle or other trimming as an ornamentation. See picot on edge of ruffle in Figure No. 299.

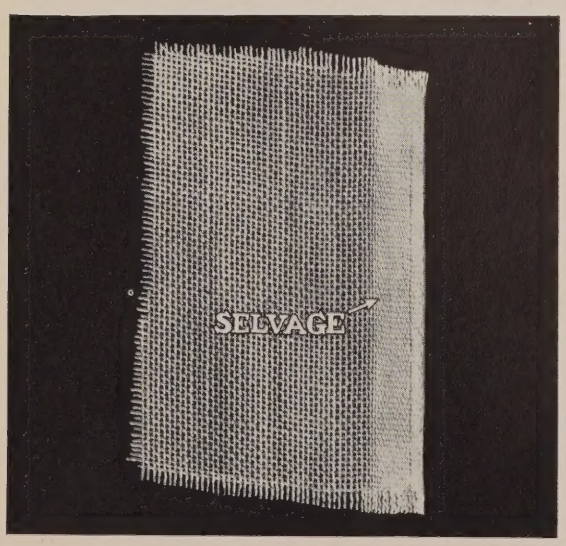


Figure No. 300—Selvage

SELVAGE: A narrow strip of heavier weave along both edges of the cloth, usually cut off or else turned in as part of the seam when the cloth is made up into a finished curtain or drapery. See Figure No. 300.

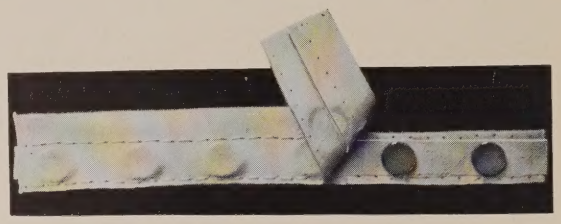


Figure No. 301—Weighted Tape

WEIGHTED TAPE: Two strips of woven fabric sewed together with small pieces of lead fastened between. It is made in about five different staple weights and is sold by the yard. Weighted tape is sewed to the bottom edge or hem of curtains or draperies so they will hang more gracefully. See Figure No. 301.

Figure No. 302—Bias Binding

BIAS BINDING: A narrow strip of cloth having the edges folded, cut on the bias from cloth so that the threads in the strip run diagonally to make it easier in turning corners. See Figure No. 302. Bias binding is used mainly to protect edges when two pieces of cloth are sewed together. Figure No. 302 shows the wrong side of the bias binding with part of the binding (at the left) flattened.

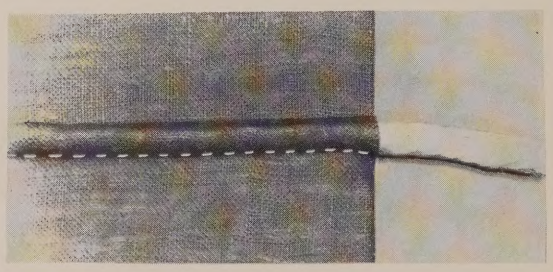


Figure No. 303—Cording

CORDING: The process of stitching a cord into a fold of material, either by machine or by hand. Used in decorating pillows, bedspreads and valances. See Figure No. 303.

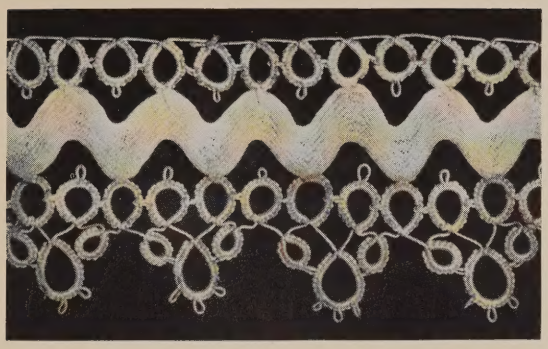


Figure No. 304—Tatting

TATTING: A lace-like, knotted thread work or trimming made by hand with a shuttle. It is used chiefly in the trimming of curtains. See Figure No. 304.

Figure No. 305—Zigzag Braid

ZIGZAG BRAID: A narrow, flat woven strip of material having a series of alternating turns or angles from side to side. Used as a trimming on curtains. See Figure No. 305.

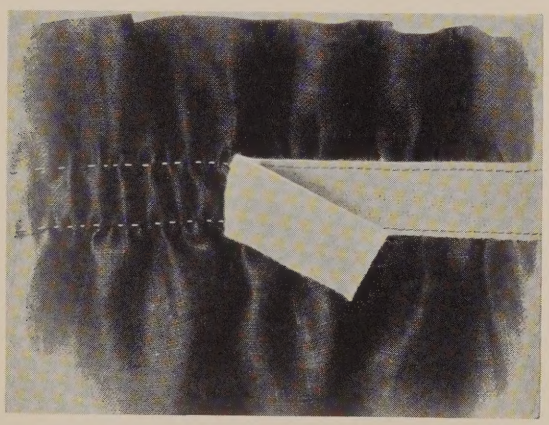


Figure No. 306—Tape

TAPE: A flat, stout strip of woven fabric. The most frequent use for tape is to sew it to the curtain, overdrapery or valance, just below the heading to hold the gathers in place. When the curtains, overdraperies or valances are hung by means of drapery hooks or heading rings, the hooks or rings are sewed to the tape. See Figure No. 306.

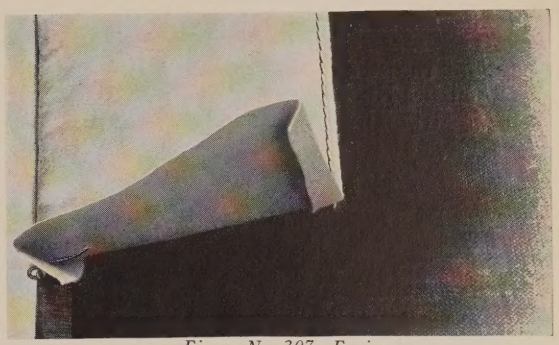


Figure No. 307—Facing

FACING: A band or strip of material, having the edges turned over and pressed, which is stitched to the face of a different kind of material. See Figure No. 307. Facing is most frequently used as a decoration on overdraperies and valances.

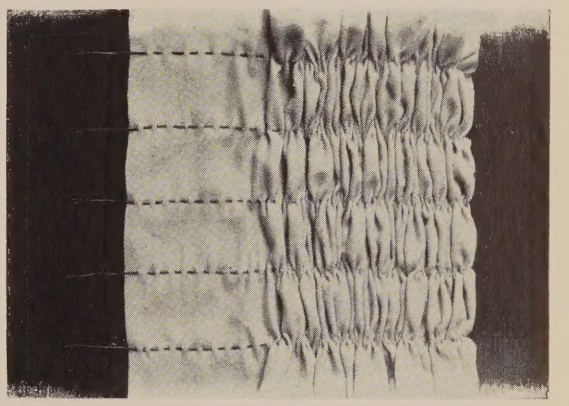


Figure No. 308—Shirring

SHIRRING: The gathering of cloth into small ruffles by means of drawing parallel threads loosely stitched into the cloth. See Figure No. 308. Shirring is used in decorating pillows, bedspreads, overdraperies, valances, etc.

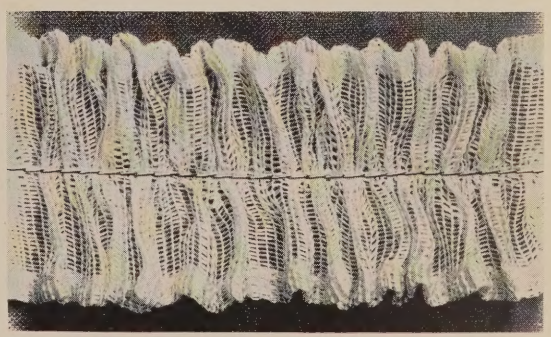


Figure No. 309—Ruching

RUCHING: A strip of material, usually silk, taffeta, mercerized or silk gauze, muslin or ribbon, ruffled and stitched through the middle. See Figure No. 309, page 155. Ruching is used as a trimming on curtains, overdraperies, valances and bedspreads.

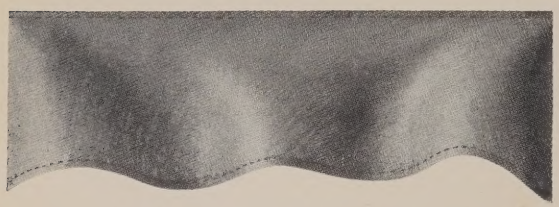


Figure No. 310—Flounce

Figure No. 310A—Shows how the material is cut in order to produce the flounce effect

FLOUNCE: A gathered strip of soft material. The upper edge is sewed to another piece of material and the lower edge is free producing a flounce. See Figures Nos. 310 and 310A.

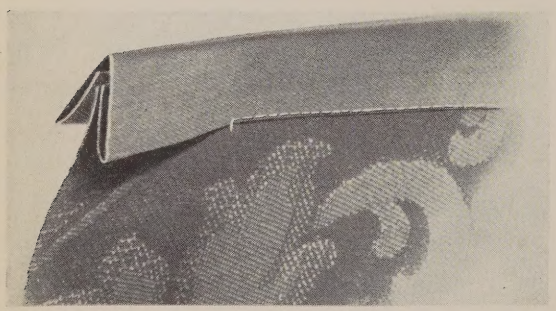


Figure No. 311—Binding

BINDING: A braid or strip of any kind of fabric folded and sewed on the raw or cut edge of another piece of cloth to prevent the material from fraying or ravelling and to produce a finished edge. Sometimes binding also serves a decorative purpose. It is frequently used on draperies; also on slip covers, bedspreads, dresser covers, etc. when they are made of the same material as the draperies. See Figure No. 311.

Figure No. 312—Canvas

CANVAS: A heavy, strong, closely woven fabric of cotton, hemp or flax which is used as a stiffening and lining. Due to the greater pliability of canvas, it is used instead of buckram where flexibility is necessary, as in drapery tie-backs and valances. See Figure No. 312.

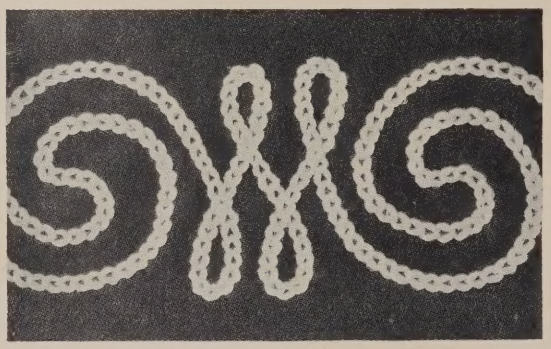


Figure No. 313—Embroidery

EMBROIDERY: A needlework decoration executed by hand or by machine on any kind of closely woven cloth. Threads of cotton, silk, gold, silver, etc. are used. Embroidery is utilized extensively in the decoration of curtains, overdraperies, and tie-backs, but principally on lambrequins and flat valances. See Figure No. 313.

Figure No. 314—Festoon

FESTOON: A piece of drapery material which is gathered or plaited to hang in a series of curved folds between two points. The most general use for festoons is in connection with valances. See Figure No. 314, page 156.

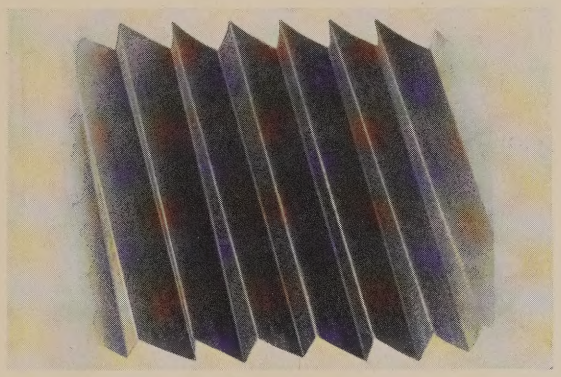


Figure No. 315—Accordion Plaiting

ACCORDION PLAITING: An ornamental plaiting which resembles the folds of the bellows part of an accordion. It is usually done with a plaiting iron. The accordion plaited material is sewed to the draperies as a decoration and is also used in trimming bedspreads. See Figure No. 315.

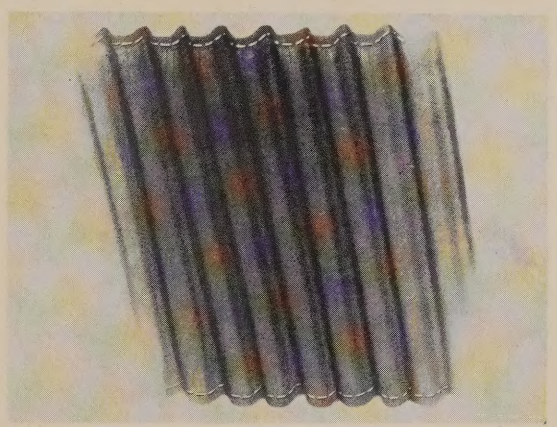


Figure No. 316—Fluting

FLUTING: Material pressed into a series of corrugations by means of a fluting iron. Ruffles used for trimming curtains or bedspreads are frequently finished in a fluted effect. See Figure No. 316.

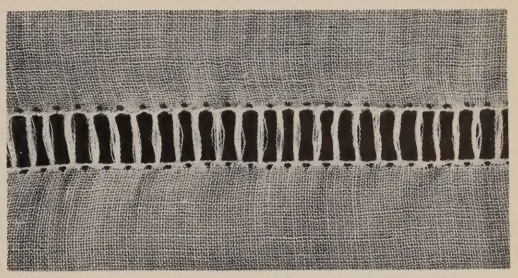


Figure No. 317—Machine Drawn Work

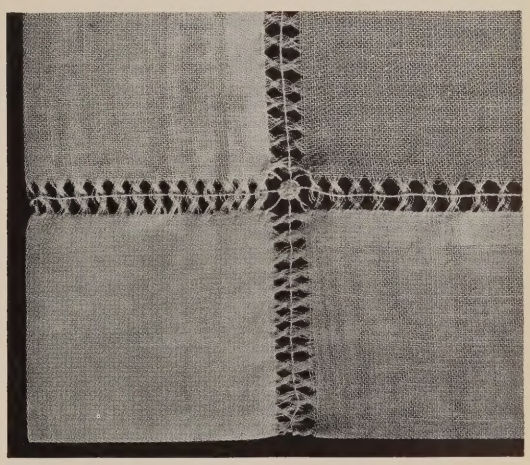


Figure No. 317A—Hand Drawn Work

DRAWN WORK: That part of a soft material from which either the warp or filling is drawn out and the threads in this space are fastened either by hand or by machine so as to form a desired pattern. Drawn work is done on curtains, bedspreads, dresser scarves, etc. See Figures Nos. 317 and 317A.

Figure No. 318—Cornice

CORNICE: A framework of ornamental design used at the top of a window in combination with a valance. Frequently the cornice is decorated to match the woodwork, the draperies or the light fixtures.

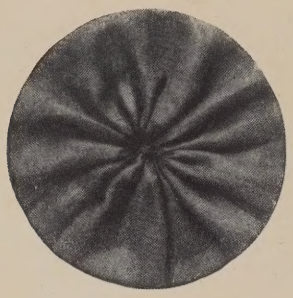


Figure No. 319—Rosette

ROSETTE: A piece of fabric arranged in a circle, used as an ornament on draperies and tie-backs. See Figure No. 319.

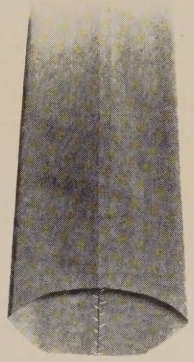


Figure No. 320—Pipe

PIPE: A tubular shaped piece of material used as an ornament in the making of a valance, especially festoon valances. See Figure No. 320.

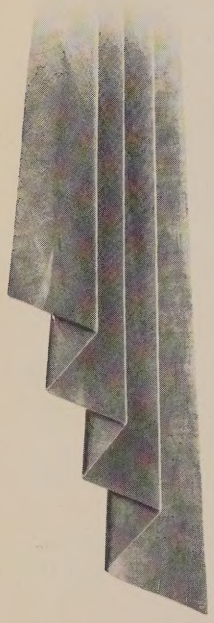


Figure No. 321—Tail

TAIL: A piece of drapery material shaped and folded in such a manner as to give it a plaited cascade effect, used as an ornament on flat and festoon valances. See Figure No. 321.

Figure No. 322—Gimp Braid

GIMP BRAID: Narrow tape formed of silk and cotton or mercerized silk and cotton, used for a trimming on curtains and draperies and for covering the seams in draperies. See Figure No. 322.

Figure No. 323—Gimp Edging

GIMP EDGING: Same material as gimp braid except that it is more ornamental in character than braid. It is used as a trimming on curtains and draperies, especially when they are made of cretonne. See Figure No. 323.

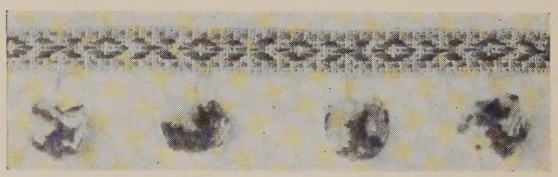


Figure No. 324—Ball Fringe

BALL FRINGE: An edging from which are suspended ball or egg shaped cotton, silk or wool tufts. Used as a trimming on curtains or draperies. See Figure No. 324.

Figure No. 325—Tassel Fringe

TASSEL FRINGE: Ornamentally woven braid from which are suspended tassels of cotton, wool, silk or chenille yarn. See Figure No. 325.

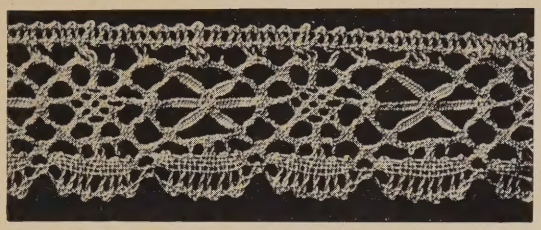


Figure No. 326—Cluny Lace Edging

CLUNY: A heavy, strong, crocheted lace made either by hand or by machine. Cluny lace edging, (see Figure No. 326) and cluny lace insertion are used as trimmings on curtains.

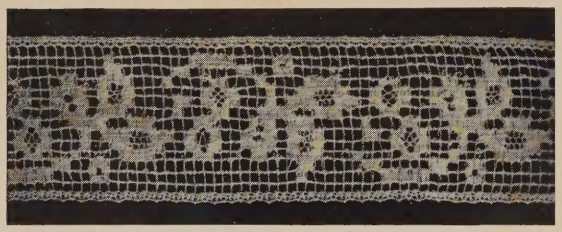


Figure No. 327—Filet Lace Insertion

FILET: Lace having the pattern woven into the mesh. Filet lace insertion, (see Figure No. 327) and filet lace edging are used as a trimming on curtains.

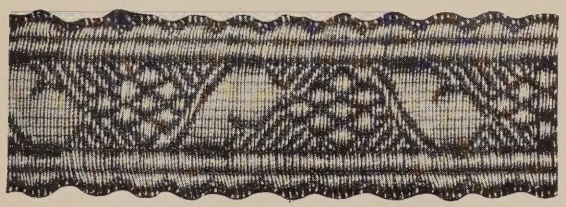


Figure No. 328—Galloon Braid

GALLOON BRAID: Braid produced in a great variety of widths by weaving metallic threads with threads of cotton, silk or wool into fancy designs. Used as a trimming on draperies and valances.

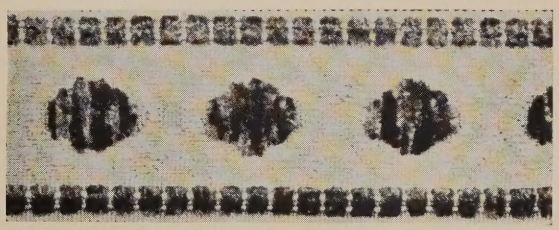


Figure No. 329—Chenille Braid

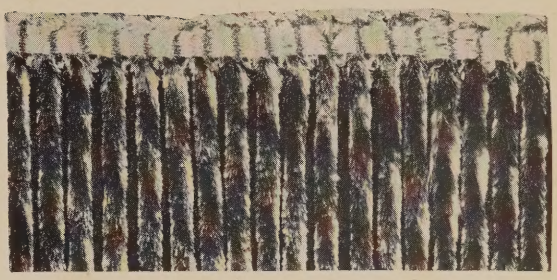


Figure No. 330—Chenille Fringe

CHENILLE: A fabric with a chenille thread used as a weft with a warp which remains invisible. Chenille threads are made by weaving a soft fabric having a thick, soft weft and a small, hard warp which binds the weft threads tightly together. The material is afterwards split into strips, which become the chenille yarn, used for weaving. The cut edges of the yarn form a tufted plush-like surface. See Figure No. 329 which shows chenille braid, and Figure No. 330 which shows chenille fringe.

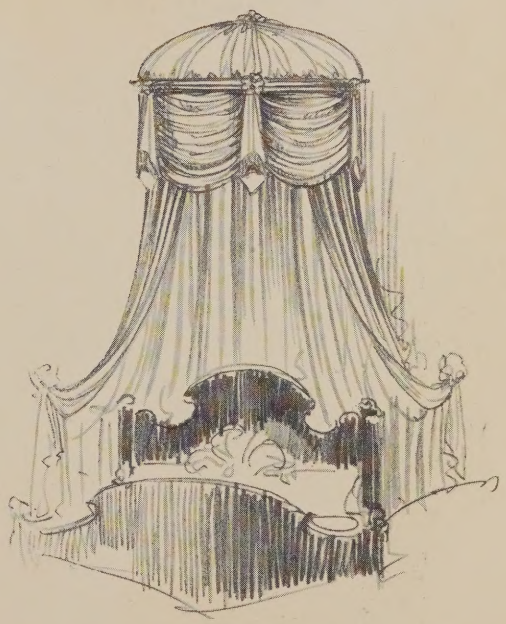


Figure No. 331—Canopy

CANOPY: An ornamental covering of drapery material suspended over a bed. See Figure No. 331.

MEDALLION: An ornamental design of lace resembling a medallion which is used as a decoration on curtains. These come in varied designs. Medallions are sometimes called "motifs". See Figures Nos. 332, 333 and 334 which show three different kinds of medallions.

Fig. No. 332
Round Medallion

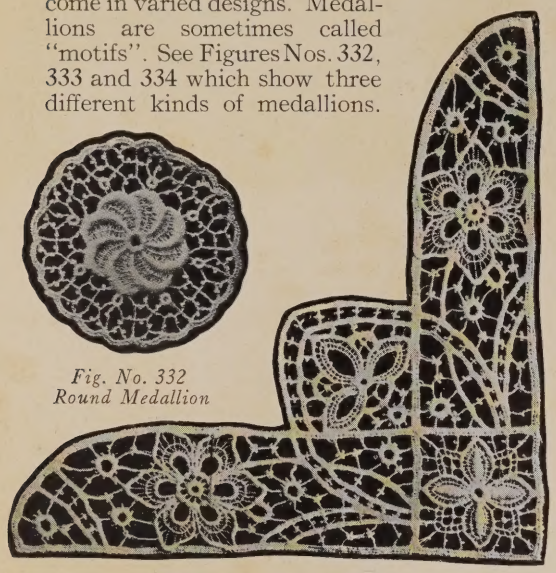


Figure No. 333—Corner Medallion

Figure No. 334—Fancy Medallion

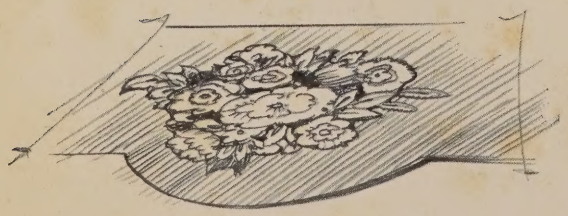


Figure No. 335—Applique

APPLIQUE: An ornament cut out of one fabric and sewed, pasted or embroidered on the surface of another fabric to form a decoration. See Figure No. 335.

Figure No. 336—Tassel

TASSEL: A pendant ornament for draperies, cushions, etc., usually consisting of a tuft of loosely hanging threads or cords of silk, wool or cotton headed with a silk covered button or mold. See Figure No. 336.

Figure No. 337—Solid brass pulley weight with rubber bumper.

Figure No. 338—Silk Covered Wood-Mold Pulley Weight.

PULLEY WEIGHT: A weight either of metal or wood, ornamental in character, attached to the ends of the curtain draw cord for convenience in pulling the draw cord and for holding the cord taut so that the horizontal portion of the cord will not sag. See Figures Nos. 337 and 338.

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